

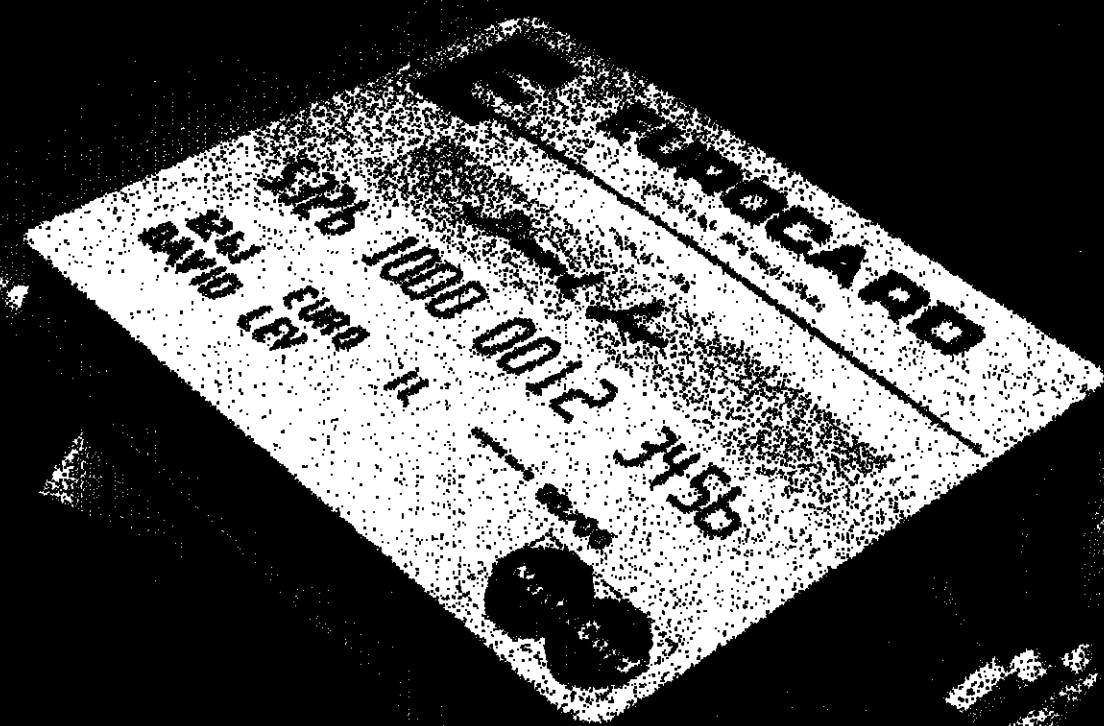
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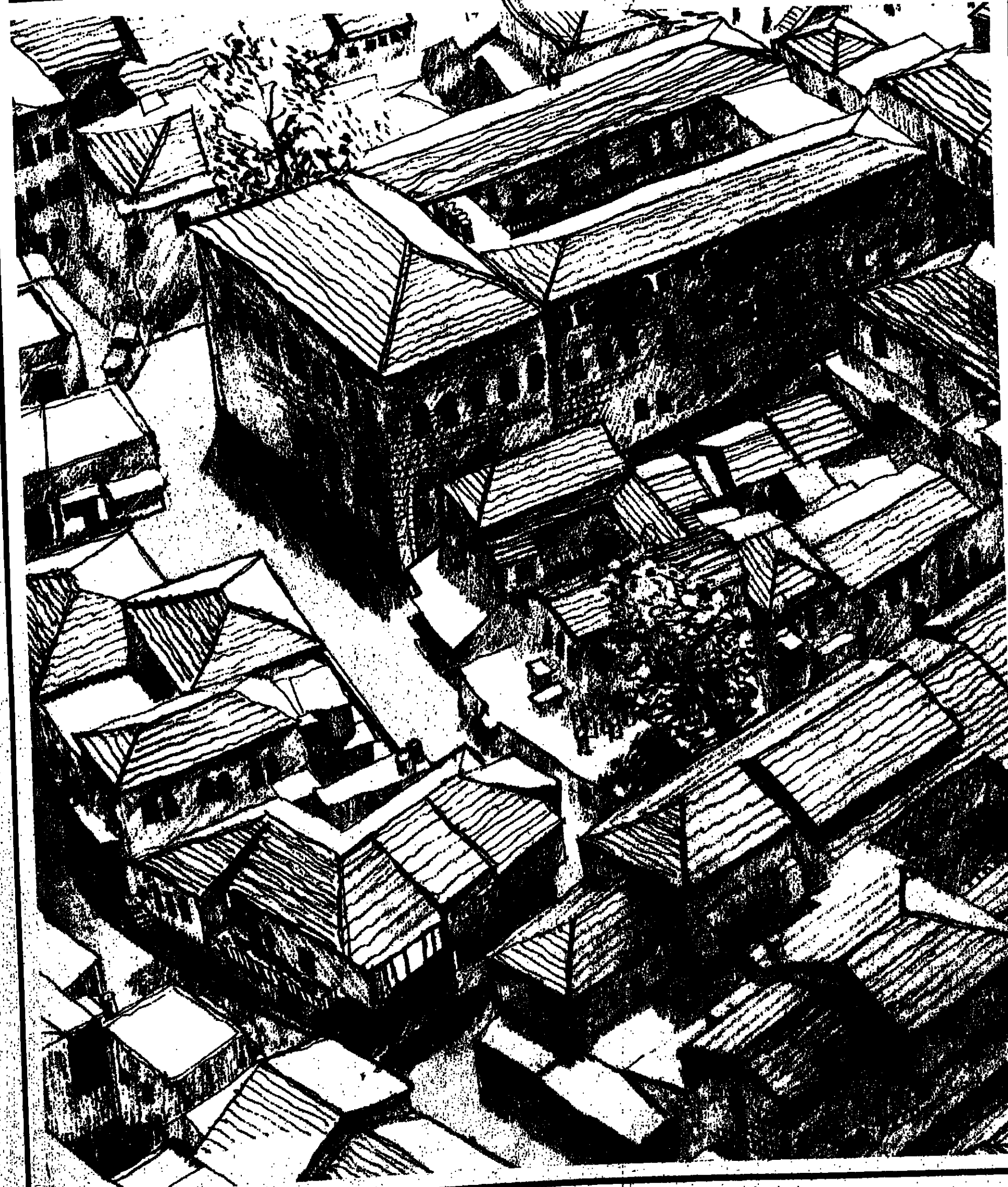
EUROCARD WHAT ELSE.

THE JERUSALEM POST MAGAZINE

Friday, November 18, 1983



Jerusalem patterns



هكذا من الأصل



In this issue

On the cover, David Kroyanker's drawing of Mea She'arim shows houses facing inward, in East European manner. Quarter was designed by German-born Conrad Schick, who came to the Holy Land as a missionary.

	Page		Page
D'Sura Ben Shaul meets Baruch Haklal, head of the employment service.	4	Haim Shapiro's Matters of Taste	E
Abraham Rabinovich explores David Kroyanker's insights into the scheme of things in Holy City architecture.	6	Dance, by Dora Sowden	F
Stuart Eisenstat describes the U.S.-Israeli relationship, from the point of view of an American Jew.	8	Telereview, by Philip Gillon	G
Ya'acov Friedler learns about the missionaries' 150 years in the country.	11	TV-Radio Schedules	H
The Book Pages.	12	Yohanan Boehm's Music and Musicians	J
Marketing with Martha.	15	Bridge, by George Levinew	K
In the Pullout Poster — Theatre, by Zvi Jagendorf	D	Chess, by Ellahu Shahaf	L
		Cinema, by Dan Fainaru	M
		The Art Pages	N



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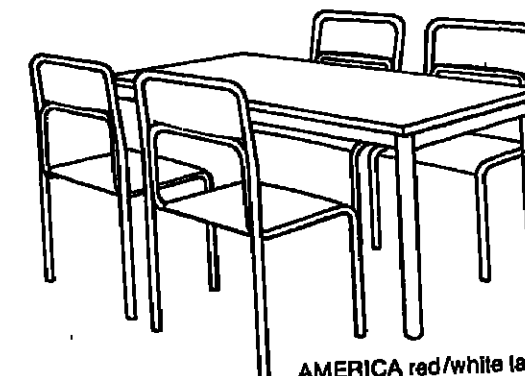
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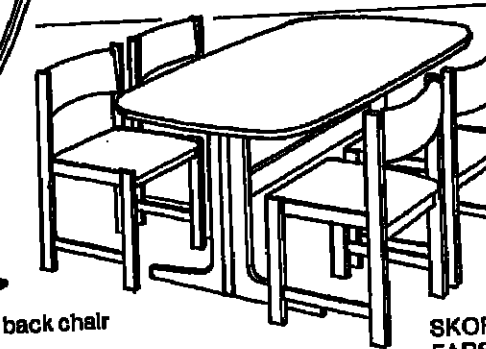
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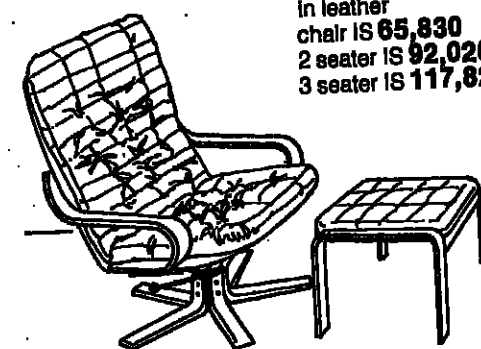
NATUZZI/ANTARES
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chair IS 65,830
2 seater IS 92,020
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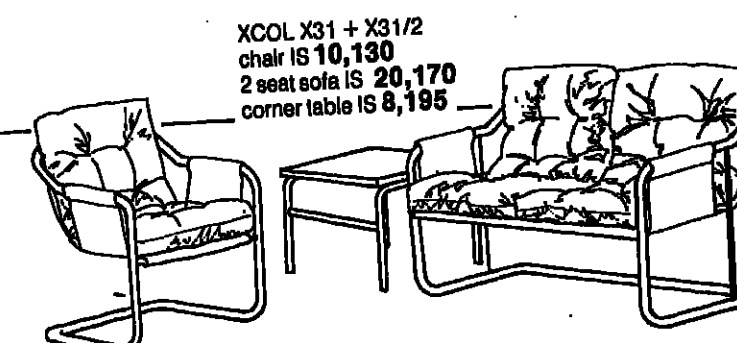
FALCON high back chair
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FARSTRUP 2166 chairs
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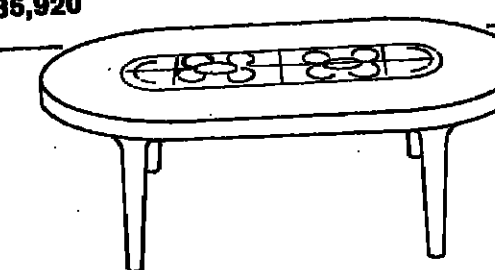


XCOL/X164 chair and stool
IS 42,890

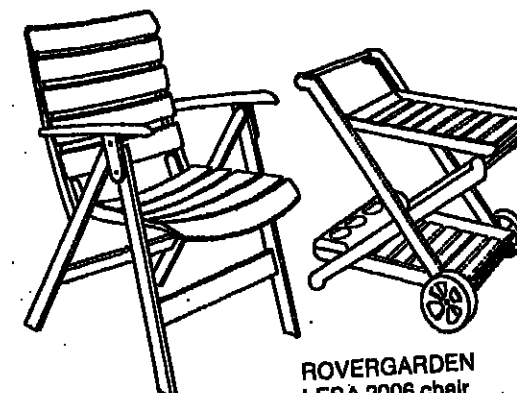


XCOL X31 + X31/2
chair IS 10,130
2 seat sofa IS 20,170
corner table IS 8,195

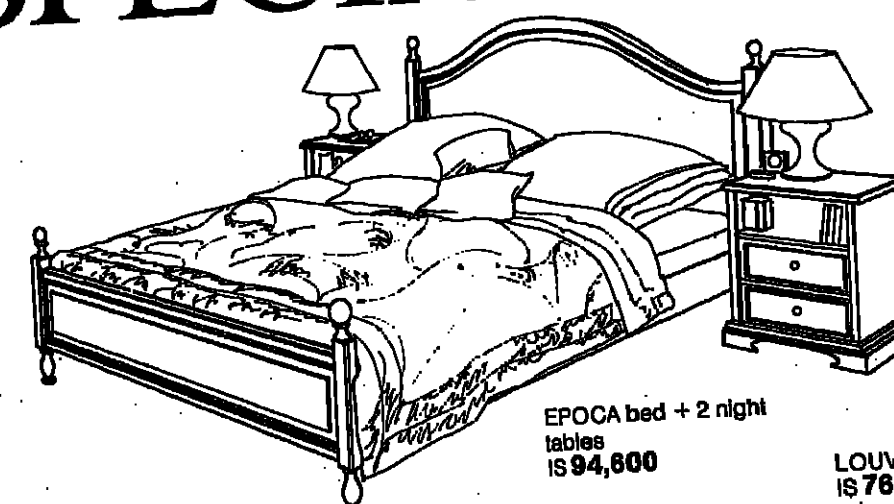
GANGSO 70 coffee table
IS 35,920



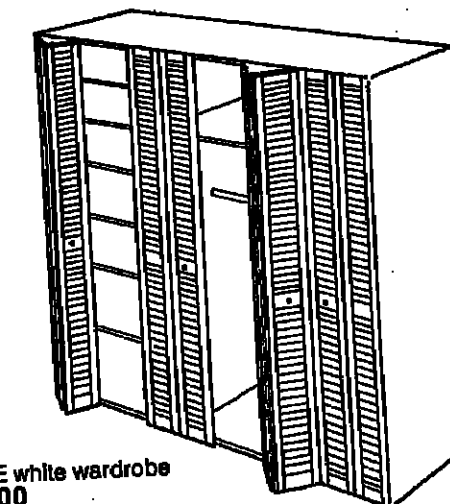
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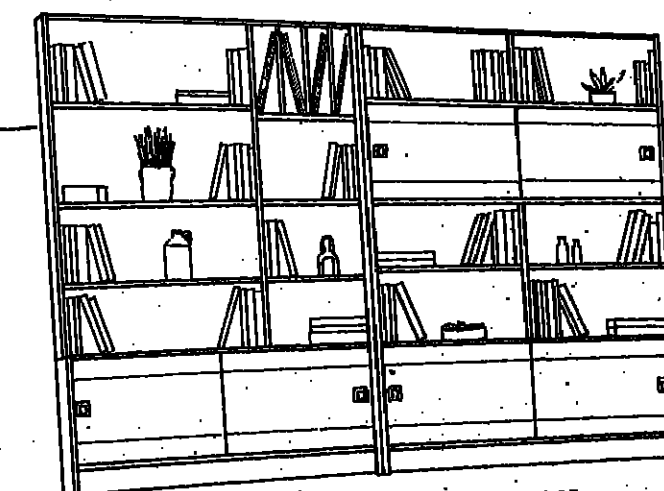


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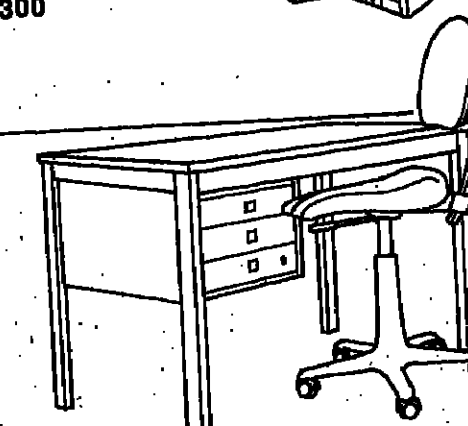


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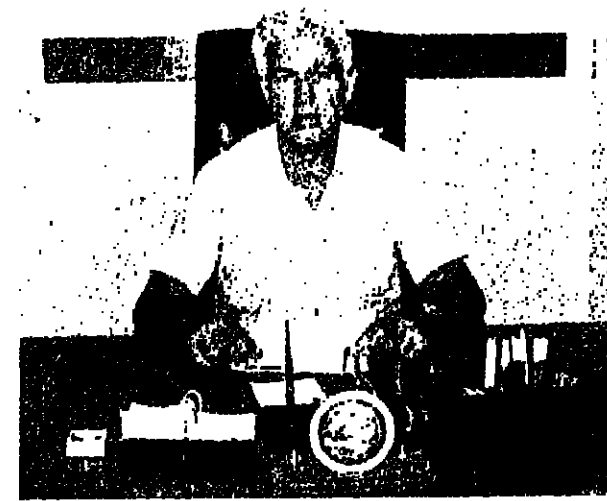


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chair IS 11,845

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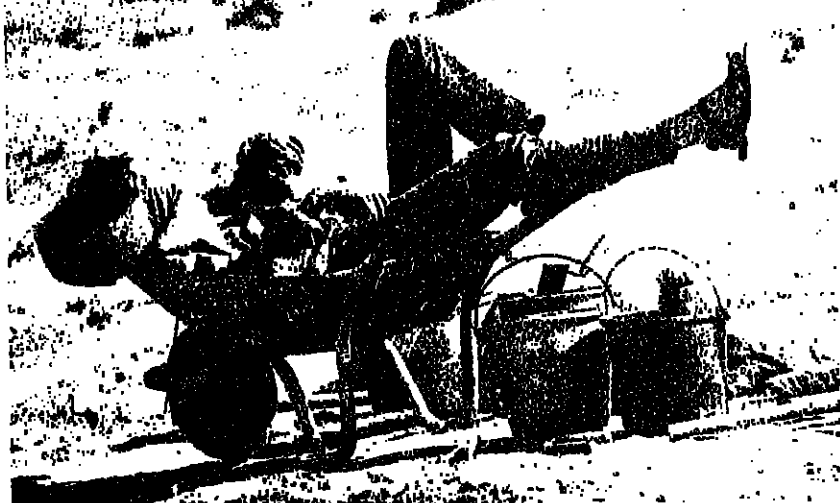
DANISH

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Adva.
JERUSALEM 18, Shmuel St.
Romeria 19, Yarmiyahu St.
HAIFA, Stefa Marie, French
Carmel,
Acoo Rd., opp. Kiryat Ata Cross Rd.
Kfar Shmaryahu, Shopping Cr.
BEERSHEVA, 4, Hebron Rd.
ELAT, Mor Cr.



Labour pains

Austerity does not mean widespread joblessness, but a 'repolarization of the labour force,' Baruch Haklai, director of the Employment Service, explains what he means to The Post's D'VORA BEN SHAUL.



IT USED TO BE almost impossible to get anyone to talk about unemployment. It was one of the dirtiest words around. But lately the subject has come out of the closet and become a topic for discussion not only on the street and in the drawing room but also in the higher echelons of government.

At the moment the National Employment Service has 41,260 job applicants, among them 2,500 who are academically trained and 2,999 who are below military age. Of these, only 10,894 (including 72 youngsters and 1,500 who are academically trained) are drawing compensation from the National Insurance Institute (NII).

The difference between these figures, says Baruch Haklai, director-general of the Israel Employment Service of the Ministry of Labour, is due to the strict criteria observed in determining just who is eligible for unemployment compensation. The definition of unemployed covers only those who have been in steady employment (even as temporary workers) for six months during the year previous to the claim and are willing to accept work if offered.

Because unemployment compensation in Israel is generous (see box), many people insist on strict adherence to the clause concerning "suitable work," preferring to col-

lect unemployment insurance rather than accept work which they consider unsuitable.

Also, there are many people who have jobs but have registered because they would like to change; and there is a large number of women who have either never had a job or have been homemakers for a number of years. Haklai sets the real figure of unemployed at somewhere around 11,000.

At the same time, there are approximately 3,000 jobs registered with the employment service that go unfilled every month because no one wants them. Many of these, Haklai says, are either low-paid jobs or are in out-of-the-way places. A good number of them are in the food processing industry.

HAKLAI is far from smug about these statistics, which have held pretty steady in recent months. "There is one thing that has appeared, just this last month, which is a cause for concern," he says. "There is a labour law in Israel that obliges any employer who intends to lay off more than 10 workers to notify the employment service in advance. Until November, 1979, this figure was about 250 people, and in recent months it rose to 300. But last month, in October, this figure jumped to more than 1,000." Haklai, a qualified attorney, who

has been with the Employment Service for 31 years, is not sure how to interpret this figure. Only the next month or two will make the picture clear. However, he shares the opinion prevalent in government circles that there will be a rise in the number of unemployed during the new period of austerity promised by Finance Minister Yigal Cohen-Orgad. Unemployment is being seen as one of the weapons to be used against spiralling inflation.

In view of this, Haklai says, a major effort is now underway to prepare for this contingency. The stress is on retraining people for productive employment. Since it is expected that a goodly number of the unemployed will come from the service professions, a major effort will be made to train these people for work in industry and vital services.

An almost certain development that Haklai foresees is the total ban on hiring in government service and in the public sector. Since 10,000 people join this labour force every year, this will mean at least another 10,000 who will have to be placed elsewhere. To this must be added another 10,000 to 12,000 construction workers who will probably be out of a job.

SOME OF THE regulations that determine eligibility for compensa-

tion are being modified, particularly the one that sets 40 kilometres as the limit a person has to travel to find work. "This is not a realistic distance today," says Haklai. "Most of the professionals who live in Arad travel daily to Beersheba to work. The distance is 46 kilometres. Then again, there's more unemployment in the Haifa area than anywhere else in Israel, but I cannot insist that the unemployed worker from Haifa take work around Hadera since it is slightly over 40 kilometres away." There are plans to increase this limit to 60 kilometres.

Another target is the definition of "suitable employment." According to Haklai this is often misused. The idea is to introduce a ruling to the effect that any work is suitable for a person under 25 unless he or she is a university graduate, and that high school diplomas or matriculation certificates do not constitute barriers to any job. In addition, academically trained people will have to accept teaching posts if there are openings in subjects they are qualified to teach. At the moment there is a shortage of English teachers in the Tel Aviv area, while many people who could teach English are not doing so because it is not their area of specialization.

Nonetheless, the forecast is that a considerable number of people will

find themselves unemployed within the coming year. Haklai points out that certain sectors will undoubtedly be the hardest hit. "Although the custom is 'last in first out,' this won't be true in every case because there is also the matter of essential skills to consider."

As usually happens, the weakest will be the first to feel the pinch. In this group are working pensioners, part-time and temporary workers, who are mainly women, young people without special skills, and newly discharged soldiers of both sexes.

ONE OF THE factors Haklai is counting on to help slow down the increase in unemployment is the four-month citrus picking period that begins in December and needs 21,000 people. He hopes to place Israelis in at least 50 per cent of these jobs.

As for the West Bank Arabs who work in Israel, Haklai says that although about 75,000 of them cross the Green Line every day, only 55,000 are salaried workers who are entitled to unemployment compensation. The remaining 20,000 include some 10,000 independent craftsmen who, like their Jewish counterparts, are self-employed and do not have these benefits. A further 10,000, says Haklai, are, together with their employers, violating the law.

The salaried Arab worker from

average income and 45 per cent of the last quarter.

But possibly even more valuable than the compensation checks or the maintenance income is the certificate of unemployment, obtainable only from the Employment Service, which entitles the unemployed person to "freeze" payment of municipal taxes, National Insurance and mortgages from public institutions, and to assistance with sick-fund dues. These savings often amount to more than compensation paid.

Not covered by the unemployment laws are self-employed people and those entering or reentering the labour market after a long absence. In some cases, however, these persons may apply to the National Insurance Institute for job-placement assistance.

The Employment Service says that compensation is paid to about 50 per cent of those who apply. The rest find jobs, through the service or independently, or do not qualify for compensation. □

the West Bank is not in the front line of those who need to worry about unemployment, Haklai says. "Things will have to get pretty bad before we could replace them with Israelis, even should we wish to do so. The jobs they do are not jobs that Israelis are eager to take."

Apparently, things will have to get much worse before Jews will again accept the more menial jobs in vital services.

"But I could be totally wrong," says Haklai, "because there are psychological factors involved and we might well face a situation like we had in Dimona a few years back. When skilled labour in the plant was laid off, the labourers retaliated by not allowing the Arabs from Gaza, who were doing totally different work, to come into the town. We couldn't get a single Jew to take these jobs, but they used force to keep the Arabs from doing them. Everyone felt he was protecting the job for someone else, but not himself. This could easily happen now, and it's always one of the first things we keep in mind. It isn't logical, but when the street speaks it often speaks illogically."

HAKLAI feels that the first duty of the employment service is to try to prevent unemployment wherever possible. For this reason, whenever his office is notified of an intended lay-off, the first thing it does is to see if it can be stopped in any way. Sometimes the government helps a plant in trouble for a short period.

"In some cases we put the employees on unemployment compensation while they continue to work. The employer, relieved of the burden of having to pay their salaries, and having to take care only of social benefits for a few months, can then use this capital to get his plant back on its feet. We've seen some real miracles with this system, and at the same time no one was out of work."

Despite the signs of increasing unemployment, Haklai is optimistic about the situation. He feels that what's in store is not so much a "recession of employment as a repolarization of the labour force." Most of those who lose their jobs in the coming months can be absorbed in industry and in vital services.

But he warns that any optimistic forecast depends totally on increasing Israel's exports. "If we don't succeed in doing that," he says, "then none of these predictions mean a thing."

Haklai explains that the unemployment situation is like a house of cards — every move affects something else. "If there are another 20,000 or so unemployed, and if we cannot expand our exports to absorb them, this automatically means that demand for consumer goods will drop; and as local manufacturers cut down on production, more unemployment is created. We saw this during the last recession when the Tnuva warehouses were filled with cheeses that no one bought. That department had to cut back and the result was unemployment. With each successive addition to the ranks of the unemployed there is a corresponding shrinkage in the consumer market."

"So you see," concludes Haklai, "we really haven't any choice. We have to increase our export market. This can be done without too much expansion. Not making more things, necessarily, but marketing more of what we already produce. Most of our factories work only one shift — we need to get to the place where they work two or even three shifts, as in the rest of the Western world." □

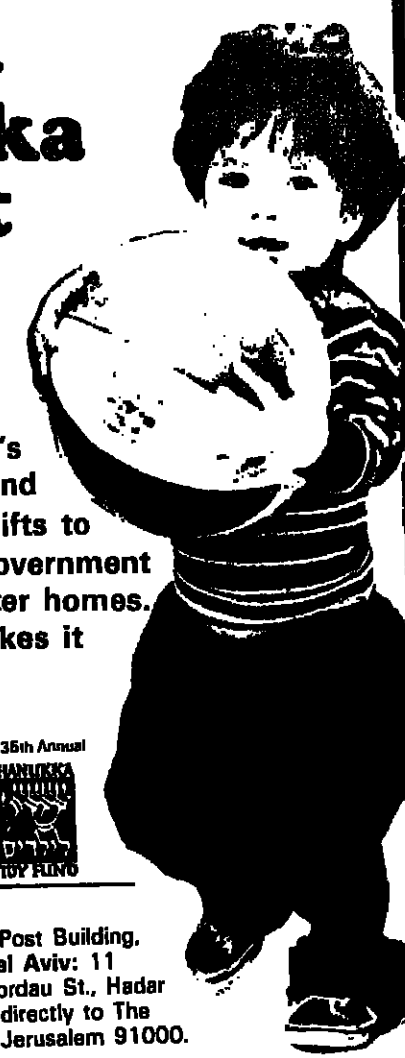
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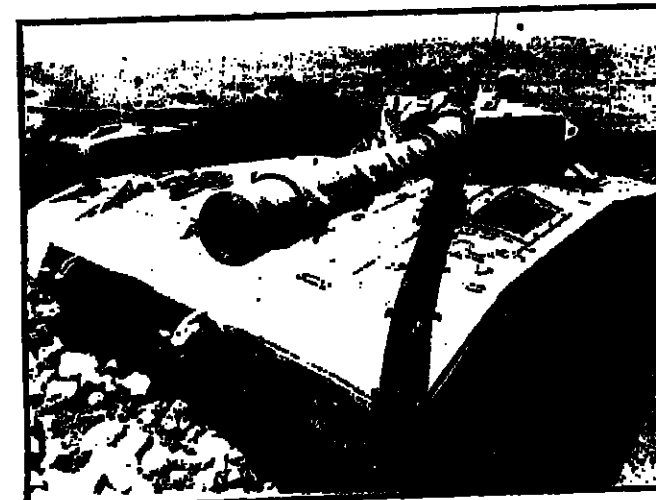


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NEW EXHIBITION
THE PINS COLLECTION CHINESE AND JAPANESE PAINTINGS AND PRINTS (Opening on Wednesday, 23.11. at 7.30 p.m.)
A collection of over 200 works in screen, albumen and horizontal and hanging scroll format, from the 14th-19th centuries

EXHIBITIONS
FINY LEITERSDORF, AN ISRAELI FASHION DESIGNER
MICHA KIRSHNER — PHOTOGRAPHS
ZVI GOLDSTEIN STRUCTURE AND SUPERSTRUCTURE (See Helena Rubinstein Pavilion)

COLLECTIONS
CLASSICAL PAINTING IN THE 17th AND 18th CENTURIES: IMPRESSIONISM AND POST-IMPRESSIONISM: TWENTIETH-CENTURY ART ISRAELI ART

MUSIC **ISRAEL DISCOUNT BANK**
PIANO RECITAL — ARIE VARDI. Programme: Works by Beethoven, Mozart, Chopin. Saturday, 19.11. at 8.30 p.m.
THE ISRAEL WOODWIND QUINTET, with Ilan Rechman, piano. Programme: Works by Tchaikovsky, Mozart, Beethoven, Bach, Reizman. Tuesday, 22.11. at 8.30 p.m.
AN EVENING OF WORKS BY ODEON PARTOS, in cooperation with the Rubin Academy, University of Tel Aviv. Thursday, 24.11. at 8.30 p.m.

THEATRE
THE SEA. Sixty-five minutes in the summer of '82. Saturday, 19.11. at 9.00 p.m.
DANCE
JUNGLE, a new programme by Rina Shatam and her group. Sunday, 20.11. at 9.00 p.m.

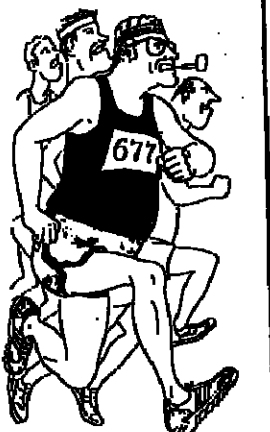
SPECIAL EVENT
GREEN WING, The Performance Group of Irit Buzor. Tuesday, 22.11. at 9.00 p.m.
CINEMA (20th Week)
VOL (The Way) Daily at 4.30, 7.15, 9.30 p.m., Saturday at 7.15, 9.30 p.m.
VISITING HOURS: Sunday-Thursday 10 a.m.-10 p.m., Friday Closed, Saturday 10 a.m.-2 p.m., 7-10 p.m. Information and box office: Tel.: 261297

THE HELENA RUBINSTEIN PAVILION

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ZVI GOLDSTEIN: STRUCTURE AND SUPERSTRUCTURE
The exhibition consists of written ideological formulations and of a series of industry and propaganda inspired objects which reinforce the text. It was planned as a special project for the Helena Rubinstein Pavilion.
Visiting Hours: Sunday-Thursday 9 a.m.-1 p.m., 5-8 p.m. Friday Closed, Saturday 10 a.m.-2 p.m.

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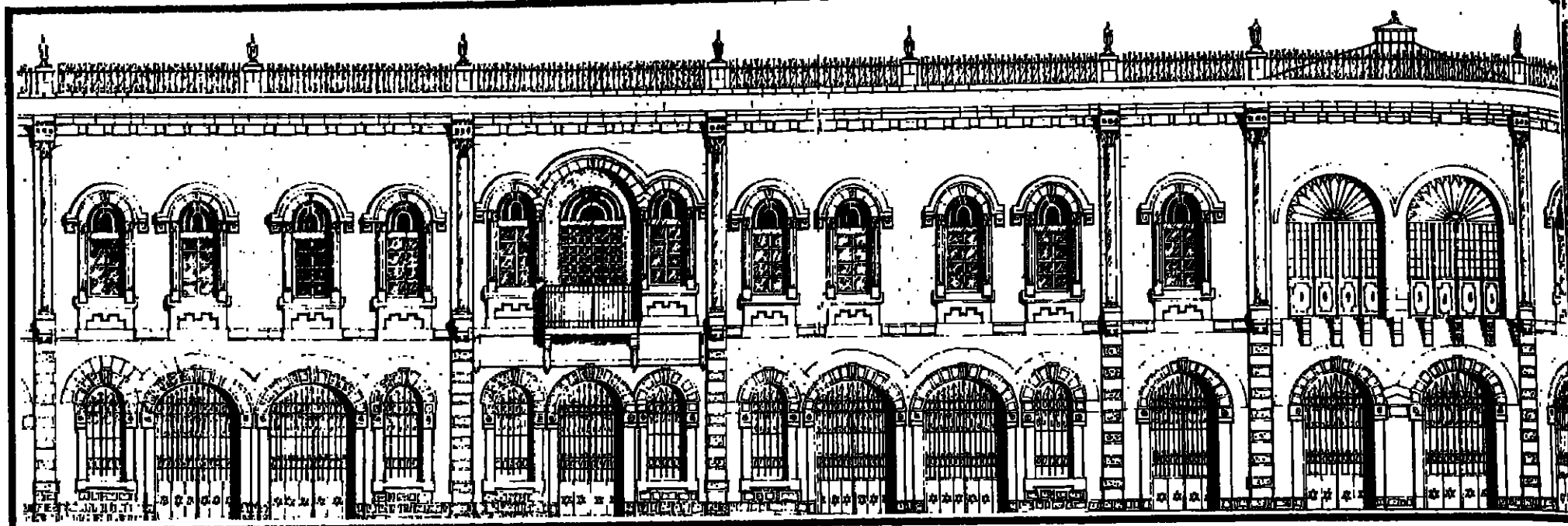
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הכזא מן האצל



The Holy City 'isn't notable for outstanding buildings or grand boulevards or great piazzas,' says architect David Kroyanker. 'What is unique is its mix of periods and styles going back 2,300 years.' The Post's ABRAHAM RABINOVICH reports.

JERUSALEM PATTERNS

ON A STONY hillside outside the walled city of Jerusalem, a Christian ex-missionary and Arab craftsman a century ago shaped an archetypal Jewish ghetto that echoed, apparently unconsciously, the ambience of East European ghettos.

Some 20 years later, wealthy immigrants from Bukhara in central Asia purchased a tract of land nearby to execute a modern, European-style quarter "in the most stately manner."

The Mea She'arim and Bukharan quarters were among 70 Jewish neighbourhoods built in Jerusalem between 1860 — when Mishkenot Sha'ananim became the first neighbourhood beyond the walls — and 1914, when the outbreak of World War I marked the coming of a new era.

Many of these quarters would be designated for demolition by British and Israeli planners who came to see them as low-density anachronisms impeding orderly urban development in modern Jerusalem.

Were it not for the expansion of the city following the Six Day War and the diversion of development efforts to vast housing estates on the city's new periphery, many of the old quarters would probably have disappeared by now.

What Jerusalem would have lost if that had happened is spelled out in Jerusalem planner David Kroyanker's landmark book on these neighbourhoods, the first volume of a series entitled *Jerusalem Architecture — Periods and Styles*.

THESE neighbourhoods are not only repositories of much of the city's charm, but a fascinating stone imprint of history.

Unlike Arab neighbourhoods such as Kalamon and Baka which were built up by individuals, the Jewish neighbourhoods were various forms of group enterprise.

The founders of Mea She'arim, ultra-Orthodox though they were, hired its (their) architect, Conrad Schick, a German-born missionary

who had come to Jerusalem as an agent of the London Society for the Propagation of the Gospel among the Jews. Schick halted his missionary activities shortly after arriving in Jerusalem and was very fond of the Jews as Jews. It is unclear whether the Mea She'arim founders knew his background, but they appreciated that he was the best planner and architect available.

The physical pattern set in Mea She'arim would be followed by many of the other Jewish neighbourhoods that would be built in the coming decades — contiguous row houses built around the periphery of the site. The rear parts of the houses were turned outwards, forming a defensive wall penetrated by gates which would be closed at night. The open interior court onto which the buildings faced contained water cisterns and public buildings such as synagogues and ritual baths.

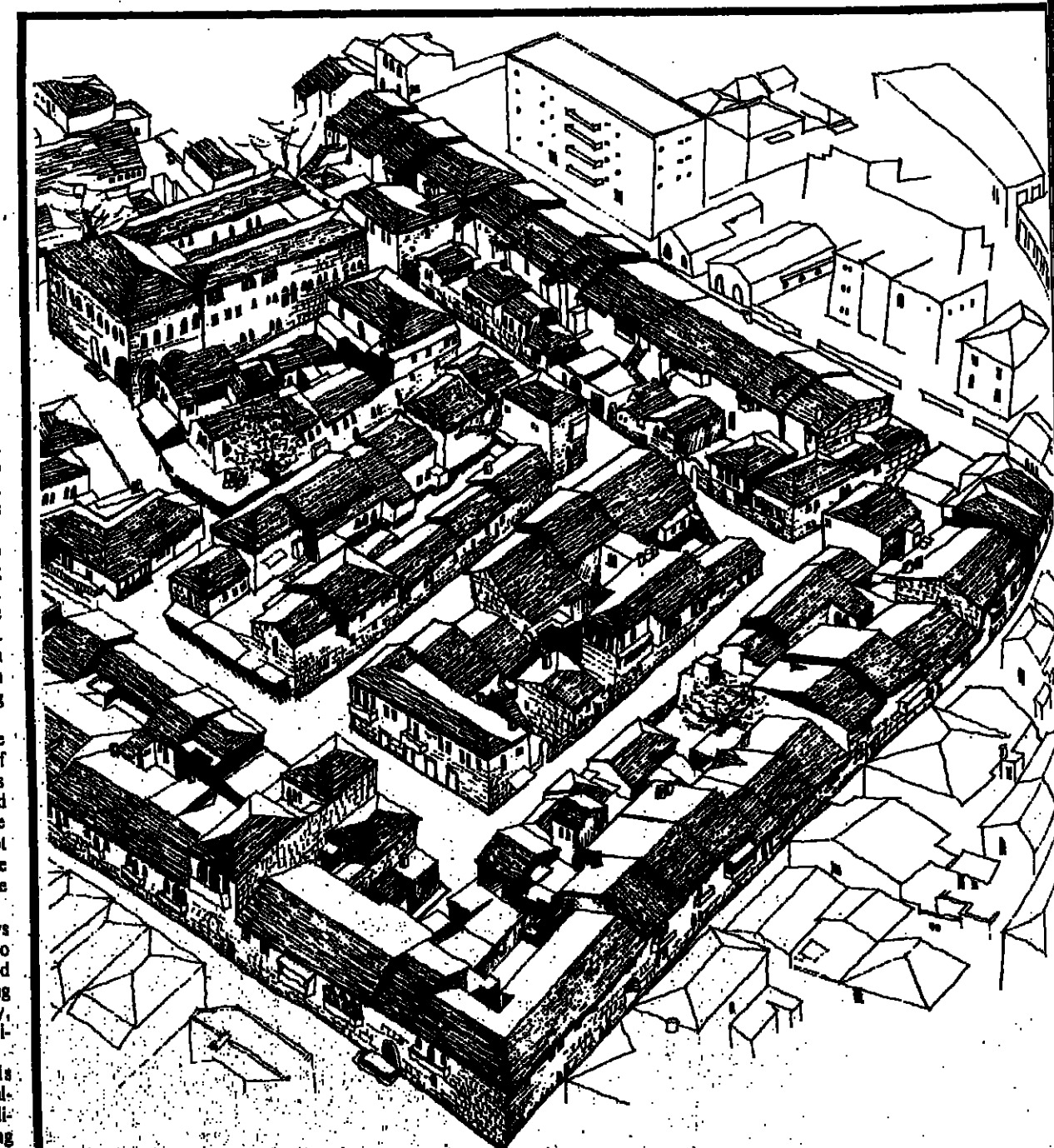
Unfortunately, no records exist to indicate Schick's thinking in laying out the new neighbourhood or what instructions were given him by the promoters. Kroyanker notes that Schick's solution offered both security, through its walled-in nature, and economy, by providing party walls between the houses.

What Kroyanker terms "the gloomy architectural pattern" of Eastern European ghettos was reconstructed in Mea She'arim and similar quarters, even though there was no conscious attempt to adopt that pattern and even though the separate building elements were generally oriental in style.

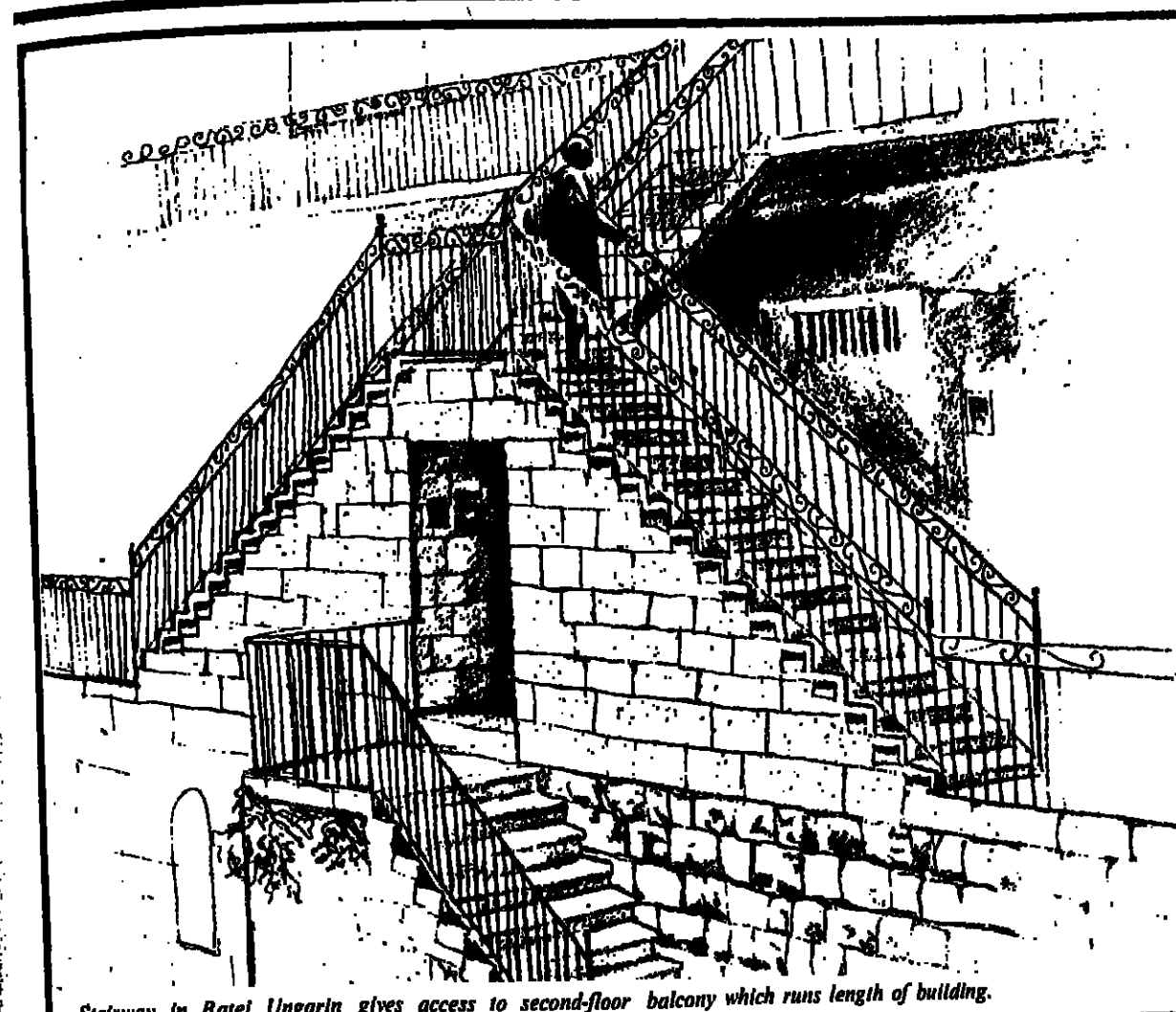
"The feeling one gets," says Kroyanker, "is similar in the two cases: communal introversion and self-isolation from the surrounding world, provincialism, poverty, overcrowding — despite the residents' rich internal world."

The motifs creating this similarity, he says, include the alleys, the jumble of building additions, arched elements, sloping roofs and faded grey colours.

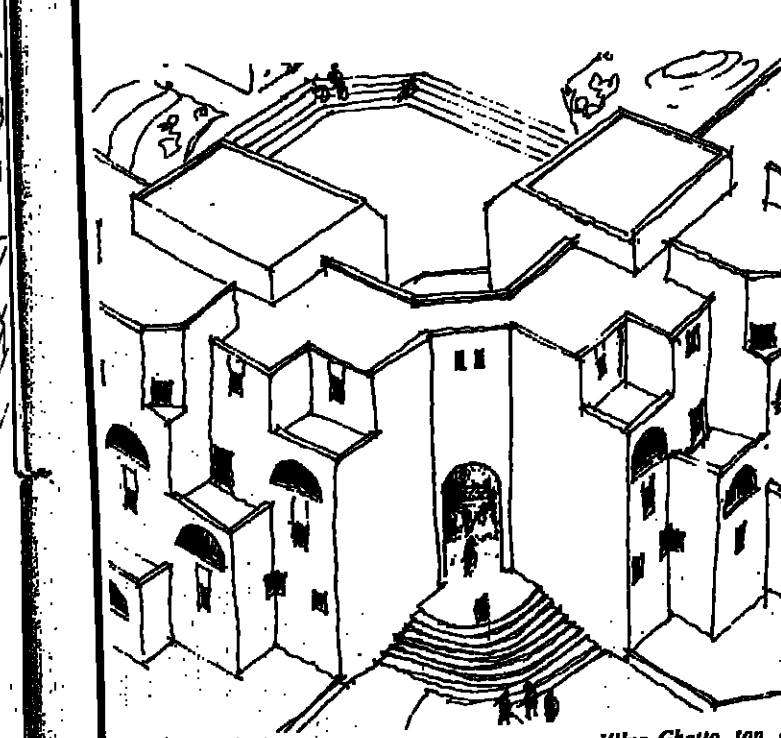
ADJACENT to Mea She'arim are two smaller neighbourhoods —



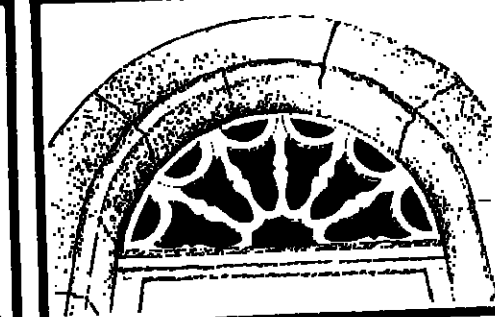
(Above) Bird's-eye view of Mea She'arim. (Top of page) Main facade of Ha'armon (The Palace) on Rehov Ezra in Jerusalem's Bukharan Quarter. (Centre) Architect-author David Kroyanker.



Stairway in Batel Ungarin gives access to second-floor balcony which runs length of building.



Kroyanker sees connection between entrance to Vilna Ghetto, top, and design of shikun built in Gilo suburb of Jerusalem in 1981.



(Above and below) Lintels from the Simhavoff and Aminoff houses in Bukharan Quarter.



(Below) Window of house built by Yeheskel Levi, the first immigrant from Mashhad.



(Below) Window of house built by Yeheskel Levi, the first immigrant from Mashhad.

Batel Ungarin (Hungarian Houses) and Batel Neiten, which were built by kollelim established by *haredi* immigrants from different countries and supported by *halukka* (charity) donations from co-religionists in those countries. This communally constructed public housing was — and still is — rented out at nominal fees to members of the kollel obliged to abide by strict regulations. Often, these included studying Talmud in honour of the people who donated funds for the apartment or saying *kaddish* on the anniversary of a donor's death. Most of the regulations concerned cleanliness, building maintenance and relations between neighbours.

The Bukharan Quarter differs from those built before it in that it is laid out in a grid pattern, European-style, even though these broad, right-angled streets ignore the sloping topography. It differs, too, says Kroyanker, in the number of architecturally interesting buildings it contains.

"Orderly planning, wide streets and large spacious houses were unusual in Jerusalem at the time (the 1890s)," he writes, "and the neighbourhood therefore contrasted with the other unsophisticated Jewish quarters. Though the intervening 90 years have eaten away at its once-noble character, its progressive European planning is still evident."

The most striking building in the quarter is Ha'armon, "the Palace," a 55-metre-long structure in the style of an Italian Renaissance villa. Local tradition has it that the devout and wealthy Bukharan builders envisioned the building being used by the Messiah when he arrived in Jerusalem. As things turned out, it was used instead as the headquarters of Turkish troops in the city during World War I and as headquarters of the underground Irgun in pre-state days. Today its stately dimensions comprise two religious schools for girls.

While the Mea She'arim-type quarters were built around neighbourhood courtyards, in the Bukharan Quarter many of the individual houses had their own courtyards, with wings containing apartments for members of the extended family. This "tribal" architecture, notes Kroyanker, was common in Bukhara. Wealthy Jews from Samarkand and Tashkent apparently employed Italian architects to design their Jerusalem mansions.

Mea She'arim may have had its ritual baths, but the Bukharan Quarter boasted a Turkish bath — still in use today — reportedly modelled on one that its builder, Shlomo Musayoff, had seen in Paris.

The quarter was the finest in Jerusalem at the beginning of the century. Many of its builders regarded Jerusalem as their second home, visiting it every year or two but continuing to live in Bukhara.

By 1914, some 8 per cent of Bukhara's Jews had settled in Palestine, motivated mainly by religious considerations. However, the war and the Russian Revolution cut off the flow of immigrants and funds from Bukhara. Over the years, virtually all the Bukharans living in the quarter moved out as it deteriorated into a squalid area.

IF THE Bukharan Quarter at its peak was something like today's Wolfson Towers in its opulence and its part-time residents, the Zichron Moshe Quarter, built between 1906 and 1909, was the Rehavia of the '30s. Located around today's Edison Cinema, Zichron Moshe was the first quarter that was a centre for

leaders of the Enlightenment and its physical character reflected its modernity.

"The houses will not be built as those built by other [building] societies — together, in long rows," said the code of ordinances. "The houses will be built in pairs, so that each house will have open space on three sides."

Each house had to be outwardly identical to its partner, and each had a garden in front. Residents included teachers, officials and merchants.

Mea She'arim and the quarters around it had been built on relatively remote plots because the land — purchased from Arabs of Lifta — was cheaper. When Shaare Zedek was built at the turn of the century on Jaffa Road, there were protests that the site was too far away for the public it would serve. Kroyanker notes that the objections were identical to the ones raised when Hadassah Hospital was built at Ein Kerem in the '50s, because then-prime minister David Ben-Gurion believed that Jewish Jerusalem would have to grow westwards.

OVERCROWDING in the Jewish Quarter of the Old City, the impetus for building the new neighbourhoods outside the walls, also caused three hospitals — Shaare Zedek, Bikur Holim and Rothschild — to relocate on spacious tracts in the new city in the Jaffa Road area.

The architectural orientation of these institutions was deliberately European. The promoters of Shaare Zedek wrote that "we have built in the European style and in accordance with hygiene laws." The Lemel School was described as complying "with the latest European laws concerning health and space." Says Kroyanker: "The rigid symmetry of the European formalism of the buildings well reflects the character and origin of the organizations which erected them."

The separate life styles of the Sephardi and Ashkenazi communities were clearly expressed in the new neighbourhoods, which were usually either one or the other. Ohel Moshe, opposite today's Mahane Yehuda *shuk* on Agrippa Street, was built by the Montefiore Foundation as a Sephardi community, and Mazkeret Moshe was built alongside for Ashkenazim. When the foundation, set up by British philanthropist Moshe Montefiore, developed Yemin Moshe, the southern part of the neighbourhood was set aside for Sephardim and the northern part for Ashkenazim. There were not only separate neighbourhood committees, ordinances and synagogues, but also separate bakeries.

KROYANKER'S book, published by Domino Press, is to be followed by volumes dealing with Arab architecture outside the walls, European Christian architecture in Jerusalem, Mandatory Jerusalem (1914-48), modern Jerusalem, and the architecture of the Old City.

The series is sponsored by the Jerusalem Institute for Israel Studies and financed in large part by the Kuplan-Kushlick Foundation.

"My object is to promote an understanding of the importance of preservation," says Kroyanker. "Jerusalem isn't notable for outstanding buildings or grand boulevards or great piazzas. What is unique is its mix of periods and styles going back 2,300 years."

As his book shows, some of the most interesting parts of this mix go back only a century or less.

هكذا من الأصل

The 'special relationship' between the U.S. and Israel has had its good times and its bad times. That is largely a product of the fundamental conflict between the goals of American strategic policy, says STUART EIZENSTAT. In an excerpt from the Ben-Gurion memorial address delivered at Sde Boker, the former White House adviser assesses that relationship from an American Jew's viewpoint.



CONSTANCY AND CONTRADICTION

I DID NOT come to Israel as an American citizen to lecture Israelis about what they should do. There are more than enough Americans from every administration in Washington who are all too willing to give this country advice. Rather I have come here as a fellow Jew, who is an American, to discuss with you my perspective on United States-Israel relations and the reasons why they developed as they have over the last 35 years.

Let me state my conclusions at the outset.

First, United States' policy towards Israel under every president has been and will remain inherently contradictory, Janus-like and not fully satisfactory from Israel's standpoint, because American presidents see it as part of a broader picture of countering Soviet influence in the Middle East and securing U.S. commercial interests in the Arab world.

Second, despite the variables from month to month in U.S.-Israel relations, despite the frequent ups and downs, the occasional warmth and the frequent coolness, despite the headlines of the hour regarding tensions and differences between the countries, there has been a continuum, a commitment on the part of the U.S., which has deepened over the past 35 years, to the survival, security and viability of a Jewish nation-state in Israel. I know of no other U.S. foreign policy commitment which is as firm, except the one to its NATO allies. But this U.S. commitment has never extended to all of Israel's territorial claims, however legitimate from Israel's point of view.

Third, the president, who is America's chief politician as well as chief executive, makes the ultimate decisions on Middle East policy, subject to conflicting pressures and interests. In the American political system Israel must be realistic about the political capacity of the American Jewish community to fundamentally change the course of a president's Middle East decision.

U.S. POLICY in the Middle East seems so contradictory because it is in fact aimed at achieving contradictory strategic goals. U.S. policy towards Israel seems to vacillate because it is seen by American presidents as part of a broad strategic policy of reducing Russian penetration and furthering American interests in the area.

Since the end of World War II, when the U.S. and the Soviet Union

were uneasy allies against Nazi Germany, the most constant theme in American foreign policy has been containment of Soviet influence.

Whether tensions were heightened by a confrontational attitude, as during the Cold War of the '50s and '60s, or diminished, as during the detente of the '70s, the policy has remained the same: reduce Soviet influence whether projected directly or through its surrogates. America's Middle East policy and its relationship with Israel are part of this global strategy, which takes on a heightened aspect in the Middle East because the vital energy lifeline for the Western world lies under Arab soil.

Every American president, however friendly he may be personally towards Israel, ultimately pursues a policy aimed both at maintaining good relations with Israel and with an Arab world which (with one exception) fails to recognize Israel's existence and is committed to her destruction, because this further America's goal of challenging Soviet penetration in the Middle East. Whether "evenhandedness," "balanced" or some other euphemism is used to describe this policy, Israelis must understand that it is an abiding reality.

WHETHER they publicly admit it or not, the Russians and the Americans implicitly recognize the special interest each has in certain sectors of the world — the U.S. in our own hemisphere and the Russians in those Eastern European countries which are under its military control. This is one reason why the Russians ultimately backed off from placing offensive missiles in Cuba during the missile crisis and why its response to the U.S. invasion of Grenada was so tepid. And it is why the U.S. reacts so passively (despite soaring rhetoric) to outrageous Soviet activities in Eastern Europe.

But in the Middle East, neither superpower recognizes an exclusive sphere of influence for the other. Soviet interests are both political and strategic. Everything is fair game. Israel and the Arab nations are caught up in a big-power struggle in which they are often actors for the central directors in Washington and Moscow.

The desire of the American government to counter Soviet influence in the Arab world, leads to the contradictions in U.S. policy, since the goal is pursued while the

United States supports Israel.

David Ben-Gurion clearly recognized the dilemma when he wrote in his memoirs:

"A look at the map indicates why there has always been conflict here. This relatively small country constitutes a permanent crossroads of three continents. Thus it is subject to the strains and pulls of world politics. In the meantime, oil, Soviet ambitions in the Middle East, and the interests of the United States, Britain and France are far more responsible for maintaining the tension than the largely bogus pretext of Arab nationalism. If the great powers genuinely wanted peace, there would be no Arab-Israel conflict."

THE BIG-POWER competition in the Middle East results in the U.S. courting the Arab world, particularly through arms sales unrelated to peace concessions with Israel. When the U.S. talks of Saudi Arabia, Jordan and the Gulf states being "moderate," this should be seen in the context of their pro-Western, anti-Soviet leanings, not their attitude towards Israel.

Indeed, even as Saudi Arabia was attempting to sabotage the greatest foreign policy achievement of the Carter years, Camp David and the peace agreement, by severing relations with and aid to Egypt, she was the recipient of some of America's most sophisticated military equipment.

Within the last few months, King Hussein's refusal to enter Middle East peace talks severely damaged President Reagan's peace plan; yet Hussein is now to be the centerpiece of an American-backed rapid deployment force.

Viewed in the context of U.S. policy towards Israel, these decisions seem nonsensical. They can only be explained in the context of America's strategic interest in protecting pro-Western Arab regions.

From the U.S. perspective, sales of F-15s and AWACS, Phantom jets, tanks and surface-to-air missiles to Arab countries and Reagan's proposal to spend \$225 million to form and equip a Jordanian rapid deployment force as a surrogate American force to have a stabilizing influence in Middle East trouble spots, all gain influence for the U.S. But each sale constitutes a potential danger to Israel because the equipment can be used and has been — used for other purposes than the ones intended by U.S.

THE HISTORY of U.S.-Israel relations is strewn with examples of America's desire to retain maximum influence with Arab nations for economic and strategic reasons:

□ The initial founding of the State of Israel was met with a distinctly mixed reaction by official Washington. Everyone in Israel remembers President Truman's courageous decision to recognize Israel on May 14, 1948, only months after her establishment — without even notifying the man in charge of America's foreign policy. But few remember that one of the greatest and wisest Americans, George Marshall, who was then secretary of state, vehemently objected because he was concerned about America's economic interest in Arab oil — even before active Soviet involvement on the Arab side.

Even fewer remember that President Truman succumbed later to State Department pressure, reversed support for partition, and imposed an arms embargo on the State of Israel at the time of its maximum peril, forcing Israel to turn to the Eastern bloc for arms.

□ During the height of the Cold War, the Eisenhower-Dulles policy was to woo Arab and Moslem countries into a Western defence alignment against Soviet penetration.

The vehemence of Eisenhower's reaction to the Israeli, British, and French action at Suez in 1956, aimed at stopping deadly *fedayeen* raids into Israel and reversing the nationalization of the Suez Canal, showed little sensitivity to Israel's legitimate security interests.

While the president ultimately promised to secure free passage of ships through the Straits of Tiran, his policy was simply to force a unilateral Israeli withdrawal with no mutual commitment from Egypt. □ The Rogers plan, proposed by Secretary of State Rogers for President Nixon in October, 1969, was an attempt to predetermine Israel's final boundaries before negotiations between the parties, and without prior consultation with Israel.

□ American intervention during the Yom Kippur War to stop Israel's complete military victory against the entrapped Egyptian Third Army was yet another example of the U.S. placing its policy towards Israel into its broader strategic interest. Intervention was seen as a way of avoiding a direct confrontation with the Soviet Union, and maintaining some influence on Egypt after its

military action, with the hope that it would provide leverage for peace talks and keep Egypt out of the Soviet orbit.

□ Israel is publicly castigated from time to time by American administrations for supposed "intransigence" in negotiations with Arab nations, whereas similar treatment is almost never meted out to Arab countries. This is done to demonstrate America's "evenhandedness" to the Arab world. □ One of the most painful examples of the ambivalence of U.S. policymakers was the tragic and unnecessary decision by Secretary of Defence Caspar Weinberger to refuse Israel's noble offer of medical assistance to those injured in the bombing of the U.S. military compound in Beirut, and special equipment to quickly clear the rubble.

Despite recent contentions that Weinberger simply reflected a decision to follow standard medical procedures, the refusal clearly resulted in part from the Administration's unwillingness to be too closely identified with Israel for fear of somehow jeopardizing America's relations with the Arab world — hardly the way in which a superpower earns respect from those it seeks to influence.

□ Dramatic evidence of the contradictions in American relations with Israel may be found in the fact that David Ben-Gurion was never officially received at the White House as the head of a sovereign state, not even by John F. Kennedy.

THE U.S. has even vacillated on the Soviet role in the area. While every president has been opposed to the extension of Russian influence, presidents open to the illusion that a comprehensive settlement of all Middle Eastern disputes is possible, are continually tempted to draw the Russians into the process. During the Johnson administration, serious negotiations occurred between the U.S. and the USSR over a comprehensive settlement. President Nixon briefly flirted with the idea of a Big Four guarantee of peace in 1969. President Carter joined with the Soviet Union in 1977 in a joint call to reconvene the Geneva talks aimed at a comprehensive settlement. In fact, this precipitated Anwar Sadat's decision to go it alone, since he correctly saw Geneva as a non-starter. Carter originally was cool to the Sadat mission, feeling at the time that an overall settlement could not be

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POST PULLOUT GUIDE

The Poster

THEATRE

All programmes are in Hebrew unless otherwise stated.

Jerusalem

COURTSHIP AND MARRIAGE — 2 plays by Dennis Silk. Directed by the choreographer Fa Chu (in English). Stylised comedies based on the "Thing Theatre" style. (Israel Museum, tomorrow at 8.30 p.m.)

ICARUS — Puppet theatre based on the story by Gabriel Garcia Marquez, about a mythological dream. (Train Theatre, Liberty Bell Garden, tomorrow at 9 p.m.)

THE IDIOT — Detective comedy produced by the Lila Theatre. (Gerard Behar, tomorrow at 9 p.m.)

LEAR — Produced by the Beersheba Municipal Theatre. Directed by Dino Tcherenkov. (Gerard Behar, Thursday at 8.30 p.m.)

SWEENEY TODD — Musical drama by Stephen Sondheim and Hugo Weiler. Produced by the Cameri Theatre. Directed by Peter James. (Jerusalem Theatre, tomorrow at 8.30 p.m.)

Tel Aviv area

BIG BILLY BOOL — Fringe theatre by Edna Shavit and Yoram Gal. (Beit Leislin, Thursday at 9 p.m.)

BORDER INCIDENT — By Ruth Hazan. An imaginary meeting between Golda Meir and Rymondia Tawil. (Tzavta, Tuesday at 10.30 p.m.)

THE CAUCASIAN CHALK CIRCLE — By Brecht. A Cameri Theatre production. (Cameri, tomorrow and Sunday at 8.30 p.m.)

CAVIALE E LENTICCHIE — Produced by the Habimah Theatre. (Habimah, Large Hall, tomorrow at 8.30 p.m. and 9.30 p.m.)

CITY SUGAR — By Stephen Poliakoff. Directed by Micha Levinson. A Beersheba Municipal Theatre/Yuval Theatre production. The story of a popular radio announcer. (Tzavta, tomorrow at 9.15 p.m.)

DESIRE — Produced by the Habimah Theatre. (Habimah, Large Hall, Sunday through Thursday at 8.30 p.m.)

GOOD — By C.P. Taylor. Directed by Ilan Ronen. Produced by the Cameri Theatre. (Cameri, Monday at 8.30 p.m.)

GREEN WING — Performance by women, combining body, voice and movement. It deals with modern man's illusory liberty, and the interrelationships between women. (Tel Aviv Museum, Tuesday at 9 p.m.)

HA'OT (THE LETTER) — Fringe theatre by the Scenario Group. Dramatic reconstruction composed of quotes by famous people. (Haifa Museum, tomorrow at 8.30 p.m.)

INSIGNIFICANCE — By Terry Johnson. Directed by Gedalia Besser. Produced by the Beit Leislin Theatre. A chance meeting between 4 people in a New York hotel in 1953. (Beit Leislin, tomorrow and Sunday at 9 p.m.)

MUTINY — Based on the story by Yehoshua Sobol. Directed by Nola Chilton. About the seamen's big 1951 strike for democratic representation. (Beit Leislin, Tuesday at 9 p.m.)

THE RUBBER MERCHANTS — by Hanech Levin. Produced by the Cameri Theatre. (Tzavta, Monday at 8.30 p.m.)

THE SEA — Produced by the Train Theatre, Jerusalem. An episode of 2 women on the beach, and a young man who attracts their attention. (Tel Aviv Museum, tomorrow at 9 p.m.)

SWEENEY TODD — (Cameri, Tuesday through Thursday at 8.30 p.m.)

TROJAN WOMEN — Habimah production. (Habimah, Small Hall, tomorrow through Thursday at 8.30 p.m.)

Haifa

CITY SUGAR — (Technion, tonight at 10 p.m.)

DEVILS IN THE CELLAR — New Israeli film about the famous Yiddish writer, produced by Sami Michael. Directed by Ami Gavri. Produced by the Haifa Municipal Theatre. (Haifa Theatre, tomorrow through Monday at 8.30 p.m.)

IDENTITY CARD — Directed by Tradi Trifit. About the life of Israeli singer Avi Tolelano. (Haifa, Auditorium, Wednesday at 8.30 p.m.)

TENZI — Produced by the Beit Leislin Theatre. The story takes place around the famous ring. (Haifa, Auditorium, Tuesday at 8.30 p.m.)

Others

CAIRO, FEBRUARY 78 — By Yizhak Ben Neri. Directed by Yizhak Shauli. About a journalist in the streets of Cairo. (Elin Hashofet, tonight)

CAVIALE E LENTICCHIE — (Acre, Auditorium, Monday through Thursday at 9 p.m.)

DRUMS IN THE NIGHT — By Brecht. Produced by the Beersheba Municipal Theatre. Directed by Micha Levinson. About a soldier who returns home to Berlin during W.W.I. (Kfar Sava, Heichal Hatarbut, Sunday through Wednesday at 8.30 p.m.)

IDENTITY CARD — (Acre, Auditorium, tomorrow at 9 p.m.)

THE IDIOT — (Ramot Gan, Orde, tonight at 10 p.m.; Ashdod, Ashdod, Wednesday at 9.30 p.m.)

MUTINY — (Afula, Mofet, tonight at 9.30 p.m.)

NO ENTRANCE TO PARLIAMENTARY DOGS — One-woman show, written, composed and directed by Bilha Yavne. A social and political picture of Israel today. (Ramle, Beit Hahistadrut, tonight at 9 p.m.; Ramat Hasharon, Kachav, Monday at 8.30 p.m.)

PILLARS OF SOCIETY — By Ibsen. Directed by Theodore Toma. Produced by the Beersheba Municipal Theatre. The story of a Norwegian family in a small, closed community. (Beersheba Municipal Theatre, tomorrow at 8.30 p.m.)

PILOTS — By Yossi Hader. Directed by Oded Kotler. Produced by the New Zedek Theatre. The story of a group of pilots after the occurrence of a dramatic event. (Nes Ziona, Mofet, tonight at 9.30 p.m.; Beersheba, Theatre, Sunday at 8.30 p.m.; Kiryat Shmona, Beit Edelstein, Tuesday at 9 p.m.)

RUN FOR YOUR WIFE — English comedy presented by the Yuval Theatre. With Tuvia Tsafir and others. (Ramat Hasharon, Wix, tomorrow at 8.30 p.m.)

THE SUITCASE PACKERS — A light comedy by Hanech Levin. A Cameri Theatre production. (Elin Hashofet, Tuesday at 9 p.m.; Eshkol, Wednesday at 9 p.m.; Arad, Thursday at 8.30 p.m.)

Material for publication must be at The Jerusalem Post offices in Jerusalem (in writing) on the Sunday morning of the week of publication.

For last-minute changes in programmes or times of performances, please contact box office.



A scene from the play *Lear*, an adaptation of Shakespeare's *King Lear*, produced by the Beersheba Municipal Theatre.

ENTERTAINMENT

Jerusalem

APPLES OF GOLD — Colour documentary film about the history and struggle of the Jewish people from the time of the early Zionist movement to the present. (Lacharme, tomorrow at 9 p.m.; King David, Sunday at 9 p.m.)

THE BEST OF SHALOM ALEICHEM — Stories by the famous Yiddish writer, performed in English by Jeremy Hyman, Dave Nadel, Isaac Weinstein, directed by Michael Schneider. (Hilton, tonight at 9.30 p.m.; King David, tomorrow at 9.30 p.m.)

DORI BEN ZEEV — Songs and humour. (Khan Theatre, tomorrow at 9 p.m.)

GOLDEN GUITAR — Tara Banz sings folk songs, ballads and American Indian chants tomorrow. Marian plays French songs on Tuesday. Jean Mark Luxembourg plays classical pieces on Wednesday. Bruno Korshya plays Havdala folk and baroque on Thursday. (Zorba the Buddha, 9 Yod Salomon, at 8 p.m.)

ISRAELI FOLKLORE — Taste of Israel dancers. (Palma, Tzavta Folklorica, International Cultural Centre for Youth, 12 Emeke Refaim, tomorrow at 9 p.m.)

JAZZ — Fred Wolgal, piano; Eric Heller, bass. Saul Gladstone, trumpet. (American Colony Hotel, Nabulus Rd., Thursday at 9 p.m.)

MUSIC

All programmes start at 8.30 p.m., unless otherwise stated.

Jerusalem

SELECTED WORKS FROM EARLY OPERA — With the Israel Baroque Ensemble. Cilla Grossmeyer, soprano; Yali Kles, violin; Eliyahu Thorne, oboe; Shimon Tishler, recorder; Zvi Harel, cello; Marina Boudrenko, harpsichord. With guest string quartet, members of the Philharmonic Orchestra and Uri Shoham, flute. Works by Monteverdi, Purcell and Handel. (Israel Museum, Monday)

CELLO AND PIANO CONCERT — With Gidon Plik, cello; Anat Sharon Tavor, piano. Works by Bach, Beethoven, Prokofiev and Faure. (Tzavta, tomorrow at 11.11 a.m.)

THE RINAT CHOIR — Conducted by Stanley Sperber. With Meir Rimon, Shlomo Shohat, horns; Ruth Mayan, harp; Riki Sperber, organ and piano. Works by Morales, Haydn, Charloff, Bruckner and Brahms. (YMCA, 18 King David Street, tomorrow)

BAROQUE CONCERT — With guest Alison Crumh (England), Viola da Gamba; plus others. Works by Bach, J.S. Bach, J.S. Bach, J.S. Bach and J.K. Bach. (Tzavta, tomorrow at 9 p.m.)

CELLO AND PIANO CONCERT — With Raphael Sommer, cello; Daniel Adni, piano. Programme — Beethoven: Variations on Magic Flute by Mozart; Britten: Sonata Op.65; C. Franck: Sonata in A major. (YMCA, Sunday)

JEWISH AND ARAB FOLKLORE — Trubim Folklorica, folk singers, Khatifa drummers. (YMCA, Monday at 9 p.m.)

LIFE SIZE — Danny Sanderson solo programme. (Jerusalem Theatre, Monday at 9 p.m.)

MUSICAL MELAVE MALKA — With Rabbis David Auer, electric piano; D. Givberg, Mang Synthesizer. (Israel Centre, 10 Straus, tomorrow at 8.30 p.m.)

Tel Aviv area

ALMOST STRONG — Gila Almagor presents a selection of songs. (Beit Leislin, Upper Cellar, tomorrow and Monday at 9.30 p.m.)

THE BEST OF SHALOM ALEICHEM — (Hilton, Thursday at 8.30 p.m.)

BALDI OLIER — Flamenco guitarists, accompanied by 2 backing guitarists. (Tzavta, Sunday at 8.30 p.m.)

FERNANDO DE ALMEIDA — Well-known Portuguese pianist and singer. (Sheraton Hotel, Pinau Bar, tomorrow through Thursday at 8 p.m.)

GENTLEMEN THE HYSTERIA RETURNS — By Motti (Hadi), Entertainment programme with singing, dancing and acting. (Beit Hahayal, tomorrow at 9.30 p.m.)

PIANO RECITAL — With Asher Fisch, postgraduate student. (Rubin Academy, Shmuelkin Street, Wednesday)

THE ISRAEL CHAMBER ORCHESTRA — Conducted by David Shalom. Soloists: Michael Weintraub, flute; Programme — Elgar: Introduction and Allegro Op.47; Mozart: Violin Concerto No.1; Stravinsky: Dumbarton Oaks; Haydn: Symphony No.95. (Jerusalem Theatre, Thursday)

Tel Aviv area

BAROQUE CONCERT — With Gila Grossmeyer, soprano. Baroque music from Italy, France and Germany by Vivaldi, Corelli, Rameau, J.S. Bach and others. (Tzavta, tomorrow at 11 a.m.)

PIANO RECITAL — By Aris Yardi. Works by Beethoven, Mozart, Chopin and Zvi Avni. (Tel Aviv Museum, tomorrow)

ORGAN CONCERT — With Ellasbeth Roloff. Works by Bach and Couperin. (Jaffa, Immanuel Church, 9 Beer Hofnuna, tomorrow)

THE ISRAEL PHILHARMONIC ORCHESTRA — Conducted by Lawrence Foster. Soloists: Katia and Mariella Labèque, Contrabass and Piano; Faure: Dolly Suite for Immortal Church. 2 Pianos, K.365; Elgar: Enigma Variations. (Mann Auditorium, Sunday)

LIFE SIZE — (Old Jaffa, El Hamam, tonight at midnight)

NEW YORK, NEW YORK — With Liz Marnes and Sandra Johnson. (Old Jaffa, El Hamam, tonight at 9.30 p.m.)

TONIGHT SHOW — Presented by Barry Longford. Evening of international entertainment and interviews. Special guest, Leonard Graves. (Hilton, tomorrow at 8.30 p.m.)

Others

ALMOST STRONG — (Bat Yam, Tzavta, tonight at midnight)

APPLES OF GOLD — See Jerusalem for details. (Hilton, Moriah, Thursday at 8 p.m.)

GENTLEMEN THE HYSTERIA RETURNS — (Kiryat Haim, Beit Haim, tonight at 9.30 p.m.; Kiryat Shmona, Sair, Monday at 9 p.m.)

HAGASHASH HAHIVER — Programme of humour and satire. (Holon, Rina, tonight at 9.45 p.m.)

SONGS OF PEACE AND PROTEST — With Jonathan Miller, violin and mandolin; Yoram Vichuk and Charlie Abutbul, guitars. (Ramat Hasharon, Yuval, 57 Ushishkin, Thursday at 8.30 p.m.)

THE ISRAEL PHILHARMONIC ORCHESTRA — In their series Philharmonia. Conducted by Lawrence Foster. Soloists: Katia and Mariella Labèque, duo pianists. Programme — Bach: Brandenburg Concerto No.3; Duxek: Concerto for 2 Pianos; Mozart: Symphony No.36, K.425. (Mann Auditorium, Monday)

THE ISRAEL WOODWIND QUARTET — Works by Beethoven, Mozart, Gluck, Beethoven, Bach and Ilan Reichtman. (Tel Aviv Museum, Tuesday)

CELLO AND PIANO CONCERT — With Rafael Sommer, cello; Daniel Adni, piano. Programme — Beethoven: Variations on Magic Flute by Mozart; Britten: Sonata in C; Franck: Sonata for Violin and Piano. (Sharon Zim Library, Auditorium, 25 Shaul Hanevel, Wednesday)

CONCERT — Violin, piano, viola, cello and contrabass. Programme — Vivaldi: Sonata for Violin and Cello; Hindemith: Sonata for Contrabass and Piano; Faure: Dolly Suite for Immortal Church. 2 Pianos, K.365; Elgar: Enigma Variations. (Tzavta, Wednesday)

WORKS BY OEDON PARTOS — With the Symphonic Orchestra of the Rubin Music Academy. University of Tel Aviv. Conducted by Shalom Ronfi-Rhitis. (Tel Aviv Museum, Thursday)

(Continued on page C)

JERUSALEM Cinemas

CINEMA 1 ONI/O in Jerusalem Cinema

Runes 18, 19, 24, Tel. 419067
1st, Nov. 18
Double feature/ ticket:
Cat Bahu 2
The Godfather, Part 1 3.30
Sat, Nov. 19
Double feature/ ticket:
Goldfinger 7
The Spy Who Loved Me 9
Sun., Nov. 20
Double feature/ ticket:
The Godfather, Part 1 3.30
Cat Bahu 2
Mon., Nov. 21
Double feature/ ticket:
The Spy Who Loved Me 7
Goldfinger 9
Tue., Nov. 22
Triple feature/ ticket:
Start The Revolution Without Me 6.30
Bananas 8.15
Life Of Brian 10
Wed., Nov. 23
Triple feature/ ticket:
Start The Revolution Without Me 6.30
Bananas 8.15
Life Of Brian 9.45
Thur., Nov. 24
American Gigolo 6.45, 9

EDEN 2nd week

JUNGLE OF WOMEN

* JILL ST. JOHN
* BARBARA LUNA
Sat, 7, 9; weekdays 4, 7, 9

EDISON 4th week



WARGAMES

Sat, 7, 9
Weekdays 4, 7, 9
New film copy, entirely in English with Hebrew and French subtitles.

HABIRA 2nd week

TRADING PLACES

Sat, 6.45, 9
Weekdays 4, 6.45, 9

ISRAEL MUSEUM

Sun., Mon., Wed., Thur. 3.30
ANNIE
Tue., 6, 8.30; THE CLOWNS

KPIR - Israel Film

SHORT ROMANCE

Sat, 7, 9
Weekdays 4, 7, 9

MITCHELL

MURDEROUS SUMMER

Sat, 6.45, 9.15; Weekdays 6.45, 9.15
Tel. 23914

ORION

MAN, WOMAN AND CHILD

Sat, 7, 9
Weekdays 4, 7, 9

ORNA Tel. 224733

BLUE LAGOON

Sat, 7, 9; weekdays 4, 7, 9
Sun. 12.15 per ticket

RON GREGORY'S GIRL

Sat, 7, 9
Weekdays 4, 7, 9

SEMIADAR 2nd week

AN OFFICER AND A GENTLEMAN

* RICHARD GERE
Sat. and weekdays 7, 9.15

SMALL AUDITORIUM BINYENI HA'UMA

MERRY CHRISTMAS MR. LAWRENCE

Sat. and weekdays 6.45, 9

TEL AVIV Cinemas

ALLENBY 2nd week

TRAIL OF THE PINK PANTHER

* PETER SELLERS
* DAVID NYVEN
* HERBERT LOM
* RICHARD MULLIGAN
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CHEN 4 16th week

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MOGRABI

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Weekdays 4.15, 7, 9.30

PARIS 6th week

NAGUA

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Weekdays 10, 12, 2, 4, 7.15, 9.30

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* TOM CONTI
* RYUCHI SAKAMOTO
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PRETTY BUTTERFLY

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* ROB LOWE
* ANDREW MCCARTHY
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Weekdays 4.30, 7.15, 9.30

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ZAFON 9th week

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4, 6.45, 9

ATZMON 2nd week

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6.45, 9

CHEN 9th week

FLASH DANCE

4, 6.45, 9

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UP YOUR ANCHOR

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4, 6.45, 9

SHAVIT 2nd week

TO BEGIN AGAIN

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ARMON 2nd week

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OASIS 4th week

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ORDEA

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* BURT REYNOLDS
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David's father bought him a home computer. He's used it to change his high school grades.

WAR GAMES

7.15, 9.30

HERZLIYA Cinemas

DAVID

YEAR OF LIVING DANGEROUSLY

7.15, 9.30

TIFERET

MIDNIGHT EXPRESS

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HOLON Cinemas

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Mut. 4.30; THE BLACK TULIP

SAVOY 4th week

TOOTSIE

Tonight 10
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Weekdays 4, 7.15, 9.30

CON JOB



For years media people around the world have been trying to sell the PLO as a national liberation movement. Their efforts were successful up until a few weeks ago when the "guerrillas" let them down and reverted to what we always knew they were, terrorists. As one West Banker said "we must be the first people to have a civil war before we had a state."

Readers of THE JERUSALEM POST INTERNATIONAL EDITION overseas, thanks to the news and features contained in its 24 pages, were never at a loss to answer the arguments of those who apologized for terrorism. Make sure your family and friends overseas know what's happening in this part of the world. Send them a gift subscription to THE POST.

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MUSIC

(Continued from page 4)

Haifa

THE HAIFA SYMPHONY ORCHESTRA - Conducted by Shalom Ronly-Rikht. With soloist Uri Panka, violin. Programme: Ram Da-Oz, Introduction and Passacaglia (first performance); Prokofiev: Vuhh Concerto No 1; Shostakovich: Symphony No.9 (Haifa Auditorium, Sunday, Monday)

THE TECHION SYMPHONY ORCHESTRA AND CHORUS - Recital with Pinna Soltzman, Piano. Works by Chopin and Schumann. (Kiviat Hachemim, Churchill Hall, Sunday at 8 p.m.)

Others

PIANO CONCERT - With Asaf Zohar. Programme: Bach: Prelude and Fugue in E minor; Mozart: Sonata in A minor K.310; Beethoven: Sonata Op.81a; Chopin: Ballade No.2; Schumann: Fantasia Op.17; Ravel: Sonata. (Ramat Hasharon, Yuval, 57 Ushkin, tonight)

PIANO CONCERT - With Gilad Mishori. Programme: Bach: Prelude and Fugue in C-sharp minor; Beethoven: Sonata Op.31; Brahms: Rhapsody in B minor; Schubert: Sonata Op.143 in A minor. (Ramat Hasharon, Yuval, tomorrow)

ALISON CRUMB - Guest from England, plays: Viola da Gamba, accompanied by Israeli musicians. Programme of Baroque and Renaissance music. (Ramat Hasharon, Yuval, Monday)

CONCERT - With Alan Yuf, Suzanne Bort, piano and English horns; David Yosef, bassoon; Ben Beron, piano and harpichord. Works by Telemann, C.P.E. Bach, Armin, Lev Kozan, Day Carmel, Pauline and others. (Ramat Hasharon, Yuval, Wednesday)

THE HAIFA SYMPHONY ORCHESTRA - Programme as per Haifa. (N

IN THE FIRST innocent days of the Hebrew theatre, the Bible was considered the womb out of which a noble and sturdy race of plays would spring. Looking at old photographs of Habimah productions of the Twenties and Thirties, one sees heavily made-up Jacobs, Davids and Jeremiahs posing woodenly against cardboard zig-zags, like figures in an Assyrian relief. If those biblical plays were staged today, no one would understand their language and their attempts at sublimity would appear ridiculous to an audience trained by the mood of the times to suspect the grand gesture and to expect kings, prophets and patriarchs to be just as prosaic as you and me.

Given this contemporary mood, the Talmud makes much more sense as a source for plays. First of all, it is not a sacred text, but a numbing, encyclopedic, often humorous collection of legal arguments, folk tales, proverbs, philosophical debates, historical comments and much else. Then, (a great advantage for the theatre) God is not a major actor in it. Instead, the reader meets a rich assortment of mortal protagonists, strong-minded teachers, servants, merchants, soldiers, beggars, even thieves and whores. That makes for a rich, picturesque cast, even without the spirits and the demons. Finally, the Aggadic or story element of the Talmud provides a highly varied collection of incidents, confrontations and dialogues to set the nimble dramatist to work.

The problem is one of coherence. How does one impose any kind of unity on the bewildering variety of

Playing the Talmud



Sacred and profane: Shlomo Toledo and Yossi Zilber in 'Matan Tora B'shesh'.

THEATRE / Zvi Jagendorf

available material? For every story in the Talmud leads to another, and every path splits into a number of bypaths. The Talmud has been compared to a sea. In the yeshiva you learn to swim; what does a secular playwright do?

At the Jerusalem Khan Theatre, their new home, Shmuel Hasifri and his group of young actors ("The Simple Theatre") jump into this sea

with great gusto and no fear. But as a result, it is the audience that may need rescuing.

Their play, *Matan Tora B'shesh* (The Torah Will be Given at Six), written and directed by Hasifri, is basically a frame in which the company acts out a series of *midrashim* as examples or evidence in a personal and moral argument.

This argument is set in a *bels*

medrash, a study-house somewhere in the world we know from the stories of Mendele, Peretz and Bashevis Singer. The conflict is between two moral types, one a *shvitzer*, the other a shiverer. One is a domineering brute and the head of the yeshiva; the other is a weak intellectual, his victimized and ridiculed brother-in-law. Add a *shammes* (beadle), a wife improbably kneading dough in the women's section, and a child genius who swallows pages of Talmud like spaghetti, and we seem to be in the presence of a Yiddish melodrama. But this is only the frame. The argument is more important than the story and the two protagonists stand at their lecterns on either side of the stage like Monk and Rabbi in a medieval dispute and argue their fears, suspicions and frustrations by means of the discourse of the Talmud.

THIS IS a good idea, and in the earlier part of the play we are intrigued by the way the personal tensions surface through the analysis of a Talmudic discussion about insults. But as the plot thickens and the *midrash* sections are introduced as plays within the play, the unwary, untalmudic spectator may lose his bearings.

Not that the inset plays are badly done. On the contrary, they are visually inventive, grotesquely comic and a bit obscene — but they suffer from overkill, as does the whole of this production. They carry on so many threads of the argument that, like a newcomer in a yeshiva, you begin to wonder what the whole thing is about. Is it about the bad

deal women get in Orthodox Judaism? Is it about the temptations of pride, envy and excessive piety? Is it about the nature of the Talmud itself as an endless and playful human interpretation of the divine word?

HASIFRI and his talented group of actors have chosen material similar to that dramatized in *Bruria* (shown by the Jerusalem Drama Workshop last year). The latter play succeeded in imposing unity on a chain of associated stories by giving them a strong focus (the heroine) and a disciplined, minimalist style.

Hasifri's style is maximalistic and theatrically self-conscious. He and his actors work through large stereotypes, mask-like grimaces and broad, puppet-like movements. This produces a sort of Jewish Commedia dell'Arte with theological overtones. That the Commedia is more comprehensible than the theology is to be expected. However, it is a strong point in favour of this play that it seeks connections between the grotesque spectacle of human weakness and folly on the one hand and the religious and ethical system represented by the Talmud on the other. This is not simple-minded, for the system is neither accepted nor rejected. It is shown as a fact of our history, a moulder of our character and a mirror of the worst and best in us.

Actors: Yigal Naor, Hana Azulai, Anat Barzilai, Shlomo Toledo, Yossi Zilber, Nadav Ben-Yehuda.

Set and costumes: Yael Parden. Lighting: Yaacov Merzel. Music: Nahum Heiman.

I DIDN'T THINK winter was going to come this year.

Why bother fixing the roof, checking the heating or sealing the windows? Up until a week ago, the sun was shining and there was a balmy breeze. Why worry about winter?

And I'm not the only one. Not only in Israel, but throughout the Mediterranean, winter is seen as an unexpected calamity. Certainly no one would dream of building a house — or, for that matter, plan a restaurant or café — as if a third of the year always brought cold and rain.

One of the few exceptions to this rule of ignoring winter is the hotel business. Tourists coming from cold countries are used to heating and consequently intolerant of draughts and the smelly ineffective heaters one finds even in the so-called luxury restaurants.

It was for this reason that I decided this week to try La Mitria, the Jerusalem Plaza's new indoor lunchtime restaurant. Cramped as it is for public space, the hotel utilizes

A movable feast

MATTERS OF TASTE / Haim Shapiro

the main dining room for this venture, carrying out the transformation with a movable fence, potted plants and brightly striped umbrellas.

The new restaurant is not unlike the Tapuziada, the Plaza's summer outdoor restaurant, with a set meal including unlimited wine. One misses the view, but it's nice to be able to take your coat off while you eat.

I BEGAN by serving myself a bowl of hot pea soup with croutons. It was excellent, although, to my mind, it could have been a bit spicier and perhaps tarted up with a little smoked meat or sausage.

The following course, a buffet selection of salads, came as no surprise. What I was happy to see was a nice balance between mayonnaise

and oil, fresh vegetables and cooked. I tried a bit of potato salad with dill, eggplant with pimento, a very mild cooked carrot salad and cauliflower with just a hint of curry. I also had a slice of the hotel's fresh home-baked bread with a rather good margarine and garlic spread. Personally, I am not a great fan of margarine. If one has to put something on bread at a meat meal, I would rather see chicken schmaltz, or, if one wants to be more flamboyant, goose fat. But I suppose few diners would agree with me.

For the main course, I had a Cornish Game Hen — a very fancy name for what is, in fact, a mini-chicken. I could not but recall scenes at restaurants where one actually sees the little birds running

about and then after one has ordered, hears a great squawking. The bird was grilled and covered with braised onion and the dried red sumac which traditionally garnishes chicken in Arab cooking. The bird itself was juicy and tender although, in view of its size, an elementary course in basic surgery would have been helpful. For my part, I do not balk at such challenges.

Those who prefer their meat easy to cut and impersonal would be better advised to follow the example of my companion, who had a pair of veal cutlets with no bone, no fat and nothing to remind you of the beast from whence it came.

Served on a board, the cutlets, which were tasty and tender, were garnished by a bit of lettuce and tomato and a fancy little potato cake with smoked goose breast which I found particularly enjoyable.

Naturally, I didn't turn down the dessert, an apple tart with a crumbly crust and just a hint of custard, covered with a rich brown glaze.

The coffee, I am happy to say,



was good. We are finally coming to the point where one need hardly fear to order coffee in most local hotels.

The cost of the meal, including wine and coffee, is set at IS990. Let's see how long the hotel can keep it there.

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FOR ITS second programme within a week at the Tel Aviv Museum the Tamar Dance Theatre of Ramle staged four works, two of them new. Once again, the company proved itself an asset to Israeli dance, with admirable dancers and fertile choreographic ideas.

The best work of the evening was the last: Zvi Gotheiner's *Stigma* (music: Benjamin Britten's *Variations on a Theme of Frank Bridge*). The strongly shaped images and the clear organization of movement came as a kind of release after the aleutic, rather haphazard works that came before. Without being bound to any particular form (though classical style was blended with the modern approach) this work moved with confidence. The title didn't really seem relevant, but there were indications of individual crises and of the development of relationships, sympathetic and antagonistic. The choreographic patterns moved from well-knit clusters to widespread action, by turns romantic and dramatic.

Another Day Gone by Ofra Doudai (music: Marcel Khalifa) was a study in frustration. The lighting (by Judy Kuperman) first revealed a woman in the throes of emotion — despair, doubt, defeat — while a group lay slumped on the other side of the stage. Much of this new work was overstated and overstressed, but

there were streaks of originality that caught the eye.

For instance, though it has become a commonplace of modern dance for one dancer to drag another across the floor, here the dragged figure was joined by others, so that a knot of bodies was pulled along. The sense of effort thus vividly conveyed the strain of feeling. Crawling and rolling are also clichés of modern dance, but here the choreographer introduced a sideways crawl that intensified the sense of striving. The use of stones (a Kei Takei touch?) didn't add anything special but nevertheless showed a searching mind and carried a promise of talent. The music began and ended with a hauntingly beautiful Arab song.

Isa Mylitzky (if I transliterate correctly) was this time not danced by the choreographers Ofra Doudai and Meir Kolben but by Galia Fabin and Meir Germanovitch-Knuper. The change of cast brought subtle differences. These two gave less sharp definition to the violence between them but there was an added tenderness in the finale that made the work more appealing. Ahmed Massri's singing and *oud* playing was as good as ever, if not better.

Janet Stoner's *This Is More Comfortable* looked untidier and more punkish than on previous showings

Last and best



Rina Schenfeld in 'Silk.'

DANCE Dora Sowden

but the use of the table was still exceedingly diverting.

FIVE MORE evenings in the "Cultures in Dance" series have been listed in the calendar of events for 1983-84 issued by the Israel Museum. (The first was held on

November 5 and was reviewed last week).

"The Life of the Oriental Woman" reflected in dance will be presented by the Inbal Dance Theatre, on December 17. Sara Levi-Tanai will be the narrator and the dancers will include Racheli Sela and Ilana Cohen.

Spanish dance will be performed on January 21 by Silvia Duran and members of her company. This programme will demonstrate various traditions in Spanish dance: classical, flamenco, folkloristic and bolero.

On February 11, Tamara Mielnik will appear in a programme of dance and song dealing with her "Eastern European roots." One of the dances drew its inspiration from "A thought by Rabbi Nahman of Bratslav." The songs will be in Yiddish, with Hebrew narration.

Indian music, dance and poetry reading will form the programme on April 7, when the performers will include Kumar Duan (Ran Shinar), Pinna Ben Zichrit, Shlomo Nagani, Hezi Belik and Rahamim Dan.

Oriental Dance-Egyptian Style will be staged on May 19 with Debby Goldman and an eastern-type orchestra.

The series is sponsored by Davide and Irene Sala.

TWO workshops — one for Tai Chi

(Chinese system of movement) and the other for creative dance — are being held on Sunday evenings (starting 5.30 p.m.) at the Haifa Museum.

On November 27, there will be an additional programme of interest to dancers: Japanese song and dance performed by the Shinonome ("Dawn") choir of Japan. This is being held in cooperation with the Tikotin Japanese Museum and will take place at 8.30 p.m. in the Haifa auditorium.

Sally-Anne Friedland and Yossi Tmim (of the BatSheva Dance Company) will appear in a dance programme at the Haifa Museum on November 36. The dancers will be ready to meet the audience and discuss the five works of the programme after the performance.

ISRAEL dancer Rina Schenfeld has been invited to take part in the "Next Wave" Festival of the performing arts, presenting her own choreography. She will appear in five performances (November 23, 25, 26, 27) at the Brooklyn Academy. Her programme will include two of her new solos: *Silk* and *White Sticks* and also *Threads* (1978).

The two new pieces were premiered in Amsterdam in October and the critic of *De Volkskrant* wrote: "Schenfeld is dancing cleverly and beautifully."

Immoderate moderators

TELEREVIEW Philip Gillon

IT IS TRITE to refer to doomed lovers as ships that pass in the night, the inference being that they come closer and closer together, meet in perfect harmony for a brief moment, like Humphrey Bogart and Ingrid Bergman in *Casablanca*, and then part — forever. Aldous Huxley had a more subtle concept when he wrote about "the loves of the parallels" — lovers who even in the most intimate moments can never get together completely.

The producers of the fortnightly discussion programme, *Meetings*, obviously had their aim diverting two ships from their regular routes so as to get them within hailing distance of each other. Obviously, these producers consider it to be an immense achievement to get bitter opponents into the same room to talk, if not to or with each other, at least at each other.

What they actually achieve is an example of the hates of the parallels. The dictionary proffers two definitions of the word "meeting" — "coming face to face (with)" and "coming together or into contact (with)." Only the first of these definitions applies to what happens in this programme: the guests come face to face, but never come together or into contact.

From the moment they arrive in the studio, they remind us of the soldiers of Henry V before Harfleur, standing "like greyhounds in the slips, straining upon the start." The minute the còmpère gives the word, they charge into battle, roaring their war-cries.

One might think that the role of the moderator, particularly one who has to deal with such belligerent guests, would be to moderate, like a referee in a boxing match. He should try to show the warriors whatever common ground there can be between them.

Our còmpères never play such a role, which they obviously regard as pusillanimous. Thus the so-called moderators in programmes like *Meetings* consider it to be their duty to egg on the two sides to be as extreme as possible. Apparently the theory is that the louder the guests shout, the sharper the conflict that is generated and the more the viewers will enjoy the carnage. This used to happen on Prof. Amnon Rubinstein's *Boomerang* programme: it often occurs on Dan Ravi's midnight debates. Perhaps someone up high at TV House believes it's good to send us all heated to bed.

PERSONALLY, I find such screaming sessions tedious, unless I happen to be engaged victoriously in one myself. While the battle rages in *Meetings*, I find myself wondering wistfully if it would not have been more interesting to see middle-of-the-roads from two sides sorting out points on which they can agree, and agreeing to differ about the other issues on which they cannot see eye to eye.

For instance, there may be somewhere in the country a few Orthodox people and a handful of non-observant Israelis who believe that they can still live together in Israel.

The producers may retort that, if they accepted my idea of matching reasonable people, in the prevailing mood they would have difficulty in getting more than half a programme on the road. They can claim that they are merely holding a mirror up to Nature, and are doing a public

service by showing the nation how polarized we have become, and how appalling and boring this polarization is.

Apart from my general doubts about the programme, the last one went particularly far astray. The selection of the opposing teams produced quite a mismatch. They were billed as Ma'alot versus Tel Aviv. This led me to expect an interesting discussion of whether Operation Peace for Galilee was worthwhile.

Ma'alot is sufficiently close to the Lebanese border to be considered one of the beneficiaries of pushing the frontier we are defending north to the Awali. I expected the Tel Avivians to argue that not a single person had died on the northern border during the year-long truce with the PLO that preceded the launching of the campaign, and that, among Israelis from all parts of the country, there had been hundreds of casualties in the war. Casualties are still being sustained between Rosh Hanikra and the Awali. So the argument might have been that the losses suffered by the entire country were not warranted by the gains for the North.

But we did not hear any of this kind of talk.

Dan Margalit, the còmpère, got the show off to a ridiculous start by quoting a remark by one of the Tel Avivians, Meir Wieseltier, that he would only reach for a rifle when the enemy tanks reached the Yarkon. This provoked the wildest outbursts and accusations, such as the people from Ma'alot asking where were the Tel Avivians when the Ma'alot school was attacked and, conversely, the Tel Avivians wanting to know where the Savoy Hotel and the bus on the Haifa road were attacked. This geographical argument was one of the most absurd I have ever heard on television, and I have heard some very zany discussions in my time.

As the programme developed, it became manifest that the conflict was supposed to have been between the decadent, cosmopolitan artists, intellectuals and hippies on the one hand, and the sturdy bourgeoisie on the other, between wild Bohemian goings-on in the metropolis and dull, middle-class virtue in the provinces.

LAST FRIDAY'S *Good Hour* was exceptionally good, and demonstrated that Israelis have preserved their sense of humour in this time of travail. In his mastery, end-of-the-show act Shlomo Nitzan quoted Arye Naor as saying that Yoram Aridor was a luxury with which we could not afford to do without. Nitzan commented that, in a period of austerity, Aridor is one luxury we must manage to forgo. He also quoted Aridor as writing to his party that the new economic policy had been the only political road to the take. This reminded Nitzan of the man who told the prostitute that she had taken the wrong road, and she had replied, "You're quite right, I haven't had a client for six days."

Meir Shalev, who ran the show with a deadpan dry wit that delighted me, posed a challenge to

Amos Bar-Haim, a former director-general of a ministry and to Amnon Dankner, an ex-spokesman. Showing them an excerpt from *Yes, Minister* (now, alas, no longer on Israel, but alive and kicking on Jordan), and asked them to frame principles of good government for Israel on the lines of those laid down by Sir Humphrey for England.

They both measured up to the task with aplomb and *élan*. Among their many excellent wisecracks, one of the best was Dankner's equation for assessing the status of a high-ranking civil servant: the number of his secretaries plus the thickness in millimetres of his carpet, divided by the distance of his office from that of his minister, multiplied by the number of hours he is in his office holding compulsory meetings. Amos added that the car is also crucial — an old Volvo indicates higher ranking than a new Subaru.

GEULA BEN-ELIEZER, Ben-Gurion's daughter, appeared both on *The Good Hour* and on the programme commemorating the 10th anniversary of his death. Particularly amusing was her description of Paula's feelings about Menachem Begin, compared with her father's: Her mother really liked Begin, "because he was always such a gentleman, and kissed her hand." As a hand-kisser, Ben-Gurion was never in Begin's class.

Geula's description of her childhood was very curious, in the light of what her sister Ra'anana had to say. According to Geula, they never saw Ben-Gurion; he did not function as a father at all. Ra'anana, on the other hand, remembered him as being very much part of her life, and telling her stories every night.

All the homage paid to Ben-Gurion made us wonder if he could have saved us from the mess we are in, if only he were still alive, or were to be reincarnated. But Geula said shrewdly that in his lifetime he was not nearly as popular as he is now, so if he were to shuffle on this mortal coil again, he might still fail to get the party nomination, let alone be elected as prime minister.

REVERTING to Shlomo Nitzan's jokes on *The Good Hour*: They were all related to the odd remarks made by Likud leaders about the economy. They certainly have said some silly things, although nothing they say is as stupid as what they do. I was surprised he did not comment on Prime Minister Shamir's remark on *Moked* that the cost of maintaining an army of unnecessary cabinet ministers without portfolios only amounted to *prutot*, or on the calculation that the Knesset members are being paid IS10,000 an hour.

The amounts involved are, indeed, small, but they have a shattering effect on morale, especially when we see other programmes showing us the hardships that Israelis are already suffering because of the astronomical inflation.

There is a new advertisement — I beg your pardon, service telecast — urging us to buy Israeli products rather than imported goods. This reminds me of the current cynical comment on the campaign for supporting blue-and-white — doing so by watching blue films on video while eating "white" meat on a Friday night.

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Acquisitions from Permanent Collection — together with new
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The Tip of the Iceberg no. 2 — new acquisitions of Israeli art
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EVENTS (All events are in Hebrew unless otherwise stated)

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CHILDREN'S STORY HOUR in English
Monday, November 21 at 16.00
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CONCERT in the "Baroque Spectrum Series"
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Tuesday, November 22 at 18.15
1. Synagogues and Ceremonial Art — Shulamit Eisenstadt
2. Miriam Neiger — meeting with the artist

LECTURE FOR PARENTS AND CHILDREN (Ruth Youth Wing)
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LITERARY EVENING
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ROCKEFELLER MUSEUM: Sun.—Thurs. 10.00 to 17.00; Fri. & Sat. 10.00 to 14.00
LIBRARY HOURS: Sun., Mon., Wed., Thurs. 10.30 to 17.00; Tues. 16.00 to 20.00
GRAPHICS STUDY ROOM: Sun., Mon., Wed., Thurs. 11.00 to 13.00; Tues. 16.00 to 20.00
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Blonde Venus with Marlene Dietrich
9.30 pm: *Nazarin* Bunuel
Tues. at 4 pm: *Annie John* Huston
7 pm: *Reflection, My Brother*
Vladimir Bunuel
9.30 pm: *Starstruck*
Wed. at 7 pm: *The Chase* with
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7.30 pm: small hall *Le Cite de l'Indicible* Jean Pierre Mocky
9.30 pm: *Palm Beach* Albie Thoms
Thurs. at 7 pm: *Mad Dog Morgan*
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ZVI AVNI'S compositions are, perhaps, more widely known than those of other Israelis — with the exception, of course, of the works of Josef Tal, Paul Ben-Haim, Oded Gersht and Ami Maayani. Contemporary composers always face the problem of getting a second performance — if, that is, they are lucky enough to get a premier. But Avni's *Meditation on a Drama* (1966) and his *Five Pantomimes* can be found comparatively frequently for a contemporary composer on the programmes of our orchestras. Lately, his *Programme Music*, commissioned by the Jerusalem Symphony Orchestra in 1980, has had several performances and promises to become a repertoire piece.

Looking through his long list of works, one is struck by two things: first, the great variety of types and the unconventional combination of sound producers; secondly, the overwhelming number of titles associated with pictures, historical and/or literary events, ballet and the stage in general. Despite belonging to the group of composers experimenting with electronic and other contemporary methods, he does not use those very mysterious (to the outsider) and intelligent sounding titles used by Xenakis and his ilk. And he seems to possess that attractive characteristic so rare in all these forward-looking creators of sounds: a certain sense of humour, — which asserts itself in titles like *Of Elephants and Mosquitoes* (1971), a study for synthesizer, or *Synchronotask* (1976), for soprano, magnetic tape and a door, described by himself as "a musical hipopotamus."

Talking to Zvi Avni, one is struck by his youthful appearance — he looks much younger than his 56 years — as well as by the seriousness with which he approaches any subject being discussed. His lively mind immediately detects a problem and analyses it thoroughly in order to find a satisfying solution. This proved the great formative force which led him from conventional beginnings in musical composition to the very different language that typifies his later compositions.

BORN IN Saarbrücken, Germany, Avni came to Eretz Yisrael at the age of eight. Studying with Paul Ben-Haim, Abel Ehrlich and Mordechai Seter, he followed the route of all students at that period: the traditional teaching, combined with the excitement of a new life and a new society, the fascinating appeal of Oriental folk music, leading to the creation of the Mediterranean style. These dominated Israeli composition, with small variations according to the composers' personalities and backgrounds, for a long time. Some composers stopped there; others felt that this was not the end of the road and looked for other means of expression.

Some years after graduating from the Tel Aviv Academy of Music in 1958, Avni went to the United States to learn about contemporary trends. He met Aaron Copland and Lukas Foss at Tanglewood, studied electronic music at Columbia University with V. Ussachevsky and in Toronto with M. Schaffer, returning home to Israel in 1964. He earned his livelihood for many

The Avni angle



Zvi Avni

MUSIC & MUSICIANS
Yohanan Boehm

years by teaching in elementary schools. He was director of the AMLI Central Music Library in Tel Aviv for 15 years, became head of the electronic music studio of the Jerusalem Rubin Academy of Music in 1970, acquiring a professorship in 1976. He is presently chairman of the academy's composition department.

Among his other public activities have been chairmanship of the Israeli Composers' League, the World Music Days of the Inter-

national Society for Contemporary Music held in Israel in 1980, and the music section of the Education Ministry's National Council for Culture and the Arts, a position he still holds. For many years he edited *Jeunesse Musicales* bi-monthly *Glili*, the only musical magazine for young people.

AVNI'S EARLY confrontation with the experiments of Seter, Bosovich and Partos aroused his misgivings as to the validity of the Mediterranean style for himself. The turning-point in his life came in the U.S., when he met Edgar Varese, who advised him to study electronics. Tanglewood opened his searching mind still wider to the new possibilities, and enriched by his newly-acquired knowledge and the widening of his horizons he set to work to find the right way to express himself.

Since 1964, he has written many works with electronics, but also without them, striving for a combination of different sound-producers which is typified, according to him, in *Collage* (1967). Here he used a female voice, flute, percussion and magnetic tape to exploit the characteristics of a human voice, a melody instrument, rhythm and technically-produced sounds.

Titles such as *A Monk Observes a Skull* (1981), or *Love Under a Different Sun* (1982) — a song cycle on primitive poems — testify to his roving imagination. Many titles reflect his preoccupation with biblical subjects as, for example, his several choral works, and *The Destruction of the Temple* (1968) and *Jerusalem of the Heavens* (1968), both commissioned by the Testimonium.

His awards include the Rinal

Choir special prize in 1965, the ACUM Prize in 1966, and the Engel Prize in 1973, testifying to official recognition of his place in our creative society.

GETTING INTO an argument about the role of the contemporary composer and especially in Israel, Avni says escapism or sublimation of thoughts and fears are inapplicable today, and music must find an appropriate expression for the problems of our generation. But that is a subject beyond the scope of this article. For himself, he thinks he has moved from a more typical "Israeli" attitude towards "Jewishness" in a wider sense.

He feels that the acquisition of wider mechanical techniques and possibilities has given him more freedom of expression, but also greater responsibility and self-imposed limitations, so that he is not swamped by the freedom of still incompletely explored fields of sound and its combinations. As a teacher, he does not impose his own style on his students but tries to let them develop their own personalities.

In contrast to some contemporary composers who are nervy, highly-strung, and apparently apprehensive of imminent doom (which expresses itself in their compositions) Zvi Avni gives the impression of a quiet, relaxed person, completely at peace with himself. He is aware of his achievements and his merits, but is still learning, experimenting, and critically analysing the world around him in his effort to contribute even more to the enrichment of the musical scene.

GYORGY FERENCZY, an outstanding Hungarian player, died recently at the age of 81. In his memory, this deal, played in 1936, was published by the International Bridge Press Association.

North		East	
♠ K Q 7 6	♥ 10 4 2	♠ J 10 5 2	♥ J 8
♦ A Q 9 6	♣ 7 6	♦ K 7	♣ J 9 8 5 2
West		South (D)	
♠ 9 4 3	♥ A K 7 5 3	♠ A 8	♥ Q 9 1
♦ 8 4 2	♣ 10 3	♦ J 10 5 3	♣ A K Q 4

The bidding:

South	North	E-W
1 NT	3 NT	pass throughout

The contract is normal. The North-South hands include 27 high-card points, no long suit, and have three suits stopped and a semi-stopper in hearts. The opening lead was the heart three to the jack and queen.

With only eight tricks on top, how should declarer play to get things started? Diamonds is the obvious place for the ninth trick, providing

the finesse is successful. Is there a clue to the whereabouts of the diamond king? On the basis of the first trick, it seems likely that West started with ace-king of hearts. (If East had one of these tops he would have won the first trick and returned the suit.)

If West held the diamond king as well, he might well have overcalled one heart, if he had a five-card heart suit. If West started with only four hearts, the diamond finesse could be tried safely at any time. If West could be forced to play his long heart suit early on, he probably would give his partner discard problems. So declarer returned a heart.

West ran the suit and East had to make three discards. He could not stuff a diamond nor a spade. He therefore discarded three clubs, allowing declarer to make in all three spades, one heart, one diamond and four clubs. If West's hand had been four spades, five hearts and four clubs, when South wins a trick after the hearts are run and plays the diamond ace, West is squeezed. So he can be considered as killing either partner or himself.

This deal illustrates the use of a long suit by declarer.

OUR SECOND deal was played in a team of four match between London and Montreal. In both teams

Long suits



BRIDGE
George Levinrew

North		East	
♠ K Q J 9 2	♥ A K 2	♠ 8 6 5 3	♥ 10 9 7
♦ A K J	♣ J 8 7	♦ A 8 2	♣ 10 4 2
West (D)		South	
♠ 10 4	♥ 10 8 5	♠ A 7	♥ J 6 4 3
♦ 10 5 4	♣ A K 9 6 5	♦ Q 9 7 6 3	♣ Q 3

South played a contract of three no-trump. As West, what would your opening lead be? Why?

At both tables, the lead was the club six with West hoping subsequently to run his club suit. If he had a sure entry in an outside ace, it would be preferable to win a top club. In each instance declarer won the first trick with the club queen after East played the ten. Declarer counted nine tricks on top. At one table, in an effort to make the extra trick needed a diamond was played at the second trick, which East won with the ace. The defence then ran four club tricks setting the contract.

At the replay, declarer decided on an alternate line of play. He ran the spade suit, putting pressure on the defence for discards. West had to make three discards. It was dangerous to let go a heart; this could establish the jack, if South had it. He dared not let go a club; this was one of his potential tricks. So he discarded three diamonds.

South continued with a top heart from dummy. On reviewing the opening club lead (fourth highest), he knew (from the Rule of Eleven) that East could not have a club higher than the eight. So he led the eight, which West has to take. West made his four club tricks but he had to lead a heart, which declarer let ride to his jack, making the contract.

North		East	
♠ A Q 10 4 2	♥ A 5 2	♠ 9 8 6	♥ A J 10 7 6 5
♦ A 3	♣ K J 2	♦ A 10 8 4	
West		South	
♠ J 8 7 6 5 2	♥ Q 3	♠ K 9	♥ K J 10 7 4
♦ Q 8 4 2	♣ 6	♦ K	♣ Q 9 7 5 3

The bidding:

West	North	East	South
4 ♣	1 ♠	2 ♠	All Pass

THIS DEAL was a cross-ruff, arrived at by counting. West was Kit Woolsey, an outstanding American bridge analyst. The bidding gave him a special clue as to his opening lead. He had given his partner a pre-emptive raise in diamonds, and despite this his partner dared to make a business double. The double seemed to call for a spade lead since it was North's first bid suit, but East must have some quick tricks to justify the double. Hopefully he had the club ace, so the singleton club was led. East won with the ace and returned a club for West to ruff. Now came the cross-ruff, with the defence winning two spade ruffs and one more club ruff. The four ruffs and the two aces set the contract 800 points.

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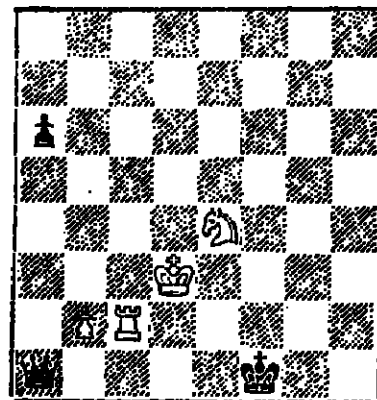
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CHESSE

Eliahu Shahaf

Problem No. 3147
A. FROLOVSKY, USSR
1st prize, Platov Mem., 1983



White to play and win (4-3)

SOLUTIONS. Problem No. 3145 (Milead). 1.Rg4! Bg6 2.Rf4 Bf5 3.Kc7 b5! 4.Rf1 Bc2 5.Ra1 Ba4 6.Kb6 g2! 7.Rg1 Bc2 8.Rg3 Bg6 9.Kc7 Bb1 10.Rg1 Bc2 (10...c2 11.Kh6) 11.Ra1 Ba4 12.Kb6 and 13.Rf1 (g1) and wins.

WORLD CHAMPIONSHIP
THE TWO World Championship Candidates' semi-final matches, Kasparov — Korchnoi and Smyslov

Ribbi, are to open in London tomorrow. The prize fund for the first match is \$5,000,000 and for the second, \$5,000,000.

Amidst the storm over his now-off, now-on match with Kasparov, Victor Korchnoi stayed active by winning the Fourth Brocco Open at the end of September in San Bernardino, Switzerland. Korchnoi scored 8½ — ½, nosing out GM Vlastimil Hort, with an 8-1 tally. Hort and Korchnoi totally dominated the 58-player field in which Israeli GM Yehuda Gruenfeld finished third, well back at 6½ — 2½.

KARPOV WINS TILBURG SUPER TOURNAMENT

WORLD champion Anatoly Karpov went through unbeaten in the Tilburg (Holland) GM's tournament, scoring 7 points out of 11 games. Tied for second were Hungary's Lajos Portisch (also unbeaten) and Yugoslavia's Lubomir Ljubovjevic, with 6½ points. They were followed by G. Sosonko (Holland) and R. Vaganian (USSR), 6; R. Hubner (West Germany), B. Spassky (USSR) and L. Poluguevsky (USSR), 5½; U. Andersson (Sweden), J. Timman (Holland), 5; Y. Seirawan (U.S.), 4; and G. Van der Wiel (Holland), 3½ points. With the average rating of 2,613 (Category 15), it was the strongest tournament of 1983.

NISIC 1983
TIMMAN LJUBOVJEVIC
1.e4 c5 2.Nf3 d6 3.d4 cd4 4.Nd4 Nf6 5.Nc3 a6 6.Bg5 e6 7.f4 Be7 8.Qf3 Qc7 9.0-0 Nbd7 10.g4 b5 11.Bf6 Nf6 12.g5 Nd7 13.f5 Bg5 14.Kh1 Ne5 15.Qh5 Qe7 16.Ne6 g6 17.Qg5 f6 18.f6 Nf7 19.Qf4 g5 20.Qf3 g4 21.Qf4 e5 22.Qf2 Qa7 23.Qg3 h5 24.Nd5 Ng5 25.Qa3 Qd4 26.Bg2 Ne5 27.Ne7 Bb7 28.Nc6 Bc6 29.Bc5 Kf7 30.Bd5 Kf8 31.Ba8 Qa8 32.h3 Kf7 33.Qa5 Qd8 34.Qd2 g3 35.h4 Ne6 36.Rh1 Rg8 37.Qd3 g2 38.Qd5 Qa8 39.Qd6 Qe4 40.Qe7. Black resigns.

PORTISCH NIKOLIC
1.d4 Nf6 2.e4 e6 3.Nf3 b6 4.Nc3 Bb4 5.c3 Bb7 6.Bd3 Ne4 7.Qc2 f5 8.0-0 Bc3 9.b3 0-0 10.Nd2 Nd2 11.Bd2 Ne6 12.e4 f4 13.Bc4 Qd4 14.f3 Na5 15.Bd3 Ba6 16.Be1 Qh6 17.Qe2 e6 18.Bd2 Qf6 19.Rf1 Rf8 20.Qe4 g6 21.c5 Bc4 22.Bc2 Qf5 23.Bh6 Be5 24.Qh4 Qf7 25.Ne6 Qf5 26.de5 Bd5 27.Rf4 Qe7 28.Rf8 Qf8 29.Bf8 Rf8 30.Qg5 Nf7 31.f4 Ra8 32.Rc1. Black resigns.

LJUBOVJEVIC TAL
1.e4 c5 2.Nf3 Nc6 3.Bb5 a6 4.Ba4 Nf6 5.0-0 Ne4 6.d4 b5 7.Bb3 d5 8.de5 Bc6 9.c3 Be5 10.Nbd2 0-0 11.Bc2 Bf5 12.Nb3 Bg6 13.Nf4 Bb4 14.ed4 e5 15.Bd3 a4 16.Bb5 ab3 17.Ba6 Ra8 18.f3 Rb6 19.f4 Bb3 20.Ra2 Be4 21.b3 Qb8 22.Ba3 Qa7 23.Rf2 Ra8 24.Rd2 Qb8 25.Bc5 Ra2. Draw.

HANOVER 1983
HARTMANN GEORGADZE
1.e4 c5 2.Nf3 d6 3.d4 cd4 4.Nd4 Nf6 5.Nc3 a6 6.Bc3 e5 7.Nb3 Be6 8.f3 Nbd7 9.Qd2 b5 10.a4 b4 11.Nd5 Bd5 12.de5 Nf6 13.Bb6 Qb6 14.g4 g6 15.h4 Bg7 16.h5 0-0 17.h6 Bb8 18.0-0 e4 19.a5 Qc7 20.g5 Nd7 21.f4 Ne5 22.Nc5 Qc5 23.Rh3 Qa5 24.Kh1 Qe7 25.Nf3 Qe7 26.Qe3 a5 27.Bh5 a4 28.Bc6 Ra7 29.e5 a3 30.ha3 ha3 31.Ka2 Be5 32.Qc1 Qd8 33.Rd1-d3 Qb6 34.Ra3 Re7 35.Rf3 Qf2 36.Ra4 Bd4 37.Rb1 Bc3 38.Rf4 Qg2 39.Rf1 Ra7 40.Kb3 Bd2. White resigns.

QUI JUNGXUAN HARTMANN
1.e4 c5 2.Nf3 g6 3.d4 Bg7 4.d5 f5 5.Nc3 d6 6.g3 Nf6 7.Bg2 Na6 8.0-0 0-0 9.e4 f4 10.Ng5 Bg4 11.Qb3 Qe8 12.Rd2 Rh8 13.Nf5 Ra8 14.Ra1 Ne7 15.a4 a6 16.Ne7 Qe7 17.Be4 Ne4 18.Rd1 Bf5 19.Ne6 Qc6 20.Rc3 Rf7 21.Bc3 Bh6 22.f4 Bh3 23.Rf1 Rf6 24.Qd1 b5 25.g4 Bg4 26.Qg4 Bf4 27.Rf3 b4 28.Rf4 bc3 29.b3 Rf6 30.Qf3 Qe8 31.Rf6 c6 32.Qf6 Qf7 33.Rf1. Black resigns.

ROOT U.S. OPEN **IVANOV**
1.e4 c5 2.b3 Nc6 3.Bb2 d6 4.f4 Nf6 5.Nc3 g6 6.Bb5 Bg7 7.Bc6 bc6 8.Qe2 0-0 9.0-0 a5 10.Na4 Rb8 11.d3 Bh6 12.g3 e5 13.Rf1 e4 14.Kb1 Nh5 15.Bc1 Rb4 16.Nb2 a4

17.e3 Rh7 18.Na4 Qa5 19.Kc2 d4 20.de4 Re8 21.g4 Nf6 22.Bf4 Bg7 23.h3 Re4 24.Qd2 Re4 25.b4 Qd4 26.Kd3 Bc6 27.Re1 Qc4. White resigns.

STRAUSS KEOPCKE
1.Nf3 Nf6 2.c4 g6 3.Nc3 Bg7 4.e4 d6 5.d4 0-0 6.Be3 Nbd7 7.Be2 c6 8.0-0 e5 9.Qc2 ed4 10.Nd4 a5 11.Rud1 Re8 12.f3 d5 13.cd5 ed5 14.Nd5 de5 15.f5 Bf8 16.Bd4 Re6 17.e5 Ne8 18.Bc4 Ne5 19.Qf2. Black resigns.

BRILLIANT TOUCH
White — Kh1; Qg4; Ra1, Re2; Bh3, Bg3; Nd1; Pa2, b2, c3, e5, g2, h5 (13). Black — Kg8; Qe6; Rd7; Rd8; Bh6; Bb7; Ng6; Pa6; b5, e6, f7, g7, h7 (13). Black to play.
1.—Rd2! 2.hg Qg2! 3.Rg2 Rg2 4.gh Kh1. White resigns. (Franchisk — Treistaru, correspondence game, 1982).

ART OF ATTACK
White — Kbl; Qd2; Rgl, Rh2; Bh3; Ne2; Pa2, b2, d4, f3, h4, h5. (12) Black — Kg7; Qb6; Rb4, Rf8; Bc6; Ne6; Pa6, d5, d6, e7, f7, g6. (12) Black to play.
1.—Bf5 2.Kal (2.Kc1 Nd4) 2.—Rh3 3.ab Nb4 4.Nc3 Ne2 5.Ka2 (5.Kbl Nd4) 5.—Rb8. White resigns. (Petursson — Nunn, Lucerne, 1982.)

Stock exchange



CINEMA

Dan Fainaru

Janie Lee Curtis, in this part, offers a most enjoyable performance; she should be thankful to Landis for taking her out of the standard horror movies she has been playing all along, in which all she had to do was scream her head off in mock terror.

Eddie Murphy, already a confirmed talent after 48 Hours, is once again the cool cat with the nimble tongue, and two old timers, Ralph Bellamy and Don Ameche (once heartthrobs of the '30s) have the time of their life as the two Duke brothers playing at God riding in a Rolls. Finally, Denholm Elliot gives an endearing performance as the perfect British butler disgusted with the barbarous rites of the primitive natives.

The punishment inflicted on him, however, has nothing to do with his snobbish, insufferable behavior. His two employers happen to wonder one day whether man is a product of education and upbringing, or inevitably conditioned by his environment. Since they can't seem to agree, the brothers decide to put it to the test.

They throw poor Winthrop to the dogs of poverty and anonymity, wipe out his past with a couple of phone calls (this is the way millionaires do it in movies) and replace him with Billy Ray Valentine, a fast-talking, streetwise black beggar.

The Biblical parable holds up pretty well up to this point, and if it isn't carried on further, the reason is that Landis is less interested in morals than entertainment.

LANDIS, whose many explosions of mirth have won him quite a reputation (Kentucky Fried Movie, National Lampoon Animal House, The Blues Brothers), is rather more restrained here, probably because the chief agent of insanity in his earlier movies, actor John Belushi, has passed away. It is thus up to Belushi's brother Jim to keep the flame burning, at least in one sequence, a train ride from Philadelphia to New York, in which he wanders, drunkenly from one wagon to another, wearing a grinning gorilla suit.

Belushi's erstwhile partner, Dan Aykroyd, on the other hand, is still with us, again demonstrating that impeccable sense of timing without which no gag will work. He does a perfect impersonation of a detestable WASP who learns the facts of life the hard way, after being picked up out of the gutter by a prostitute with a heart of gold.

Blake Edwards must have been very keen to prove Jean Cocteau right, otherwise he wouldn't have made *The Trail of the Pink Panther*. Cocteau once called cinema "death at work". Edwards provides very tangible proof that this is indeed so.

One can understand the affection of this director for the enormously profitable *Pink Panther* series, which he launched in 1962, and for Peter Sellers, the star who kept it afloat for so long. But Sellers has been dead for three years. Edwards should have bowed to the inevitable and moved on to other things. He is certainly capable of it, as some of the brilliant movies he has made in the last couple of years (*10, Victor Victoria*) so amply prove.

Edwards thought he had a better idea. Going back through all the trims that were left on the editing room floor during his long association with Sellers, he decided he had enough material to make at least one more *Panther*. Whatever he lacked was plucked from stuff already released in earlier films, and to put all of this together, he invented an excuse of a plot.

Inspector Clouseau is sent once again to look for the ill-fated diamond; a woman TV reporter then dashes off on the trail of the disappearing inspector — who may or may not be lost forever, if the final shot of this film is to be believed.

Basically, this should have been another comedy thriller, light entertainment with plenty of slapstick, for which the series has a sound reputation. As it turns out, this is, if anything, a very sad film. Seeing the young Sellers in excerpts from the original *Pink Panther*, side by side with his ravaged face in later years, is indeed a demonstration of how the camera documents — more faithfully than ever — the steady advance of death.

Even worse is the case of David Niven, that perfect gentleman, the epitome of elegance and breeding, as he was seen in his (almost) prime in the early '60s, and the sick, shrunken old man who had lost the use of his voice photographed barely a few weeks before his death.

Since the script is so poor and the characters so thin, whatever happens to them is of no real consequence, for they never achieve human dimensions on the screen. What is left is the technique of director Richard Franklin, and this is what is so amusing. For Franklin, in what he may possibly believe is a homage to the late master, tries to imitate his angles, camera movements and sequences. Going up the stairs; looking down from the ceiling; alternating very high and very low shots; chiaroscuro mystery — all this may well appear in every essential film textbook, but fitting them all together to create something unique requires more than a conscientious student. And Franklin, for the time being, is no more than that.

The outcome is that, instead of being taut and tension-building, his movie is rather tiresome. Instead of showing technical prowess, he supplies quotes.

Even schools have learned that they can allow students to take their textbooks into exams, realizing that it isn't the material in them that counts, it's what you do with it. □

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Beth Hatefutsoth

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Nov. 20 & Nov. 22 at 5 pm. In English with French and Hebrew subtitles.
2. "Tall Me a Riddle." An old Jewish couple in New York sells its house and heads for the West. Their journey is interspersed with flashbacks of their past life in their birthplace in Russia. Starring: Brook Adams, Melvyn Douglas, Lita Kadova. Directed by: Les Grant.
Nov. 21 and Nov. 24 at 8:30 pm.
Admission fee: IS 200; for Members of Friends Association: IS 150.
Courtesy of:
1. "Mytelaim and Judaism according to Gershom Scholem." A study evening on Eliezer Schwed's book. Participants: Prof. Joseph Dani, Prof. Eliezer Schwed. Moderator: Dr. Elia Belfer. Sunday, Nov. 20 at 8:30 pm.
2. "Soviet Jewry Today." A guest lecture in English. Moderator: Dr. Geoffrey Wigoder. Illustrated with slides. Tuesday, Nov. 22 at 8:30 pm.
3. "Maimonides and the Jews of the Yemen." Second lecture in the series "The Study, Art and Folklore of the Jews of the Yemen" (in cooperation with the School for Jewish Studies of Tel Aviv University and the "Elio Betanar Association). Lecturer: Rabbi Kapach. Wed., Nov. 23 at 7 pm.
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הכזה מן האל

In pursuit of the unusable

Meir Ronnen

OSCAR WILDE, as you are no doubt well aware, once described riding to hounds as the unspeakable in pursuit of the uncouth. Lurching around the current Memphis (Milan) design show at the Israel Museum, dismay writ plainly on my face, it occurred to me that old Oscar might have described it as the unwearable in support of the unusable.

The Memphis project was launched in Milan in 1981 by famed industrial designer Ettore Sottsass Jr. (whose work has been seen earlier at this venue) together with a group of young architects and designers, when they exhibited an anthology of their research into contemporary furniture and interior design. A few items from this show are now seen here for the first time, together with a screening of some 150 slides summing up the original show.

The aim of the project is to break down old cultural values and tastes and replace them with something totally new and even shocking. All this has been overlaid with a thick layer of pseudo socio-cultural bull-dust, spread unevenly but thickly by the Italian and international press, both trade and general, which feeds off any thing that promises good copy in this field; some 97 publications around the world, dailies, weeklies, magazines, have indiscriminately given a hand with publicity. The Memphis project quickly became a company, formed by its original financial backers. The partners are Renzo Brugola, a furniture manufacturer; Fausto Celati, a lamp manufacturer; Ernesto Gismondi, chairman of Artemide; and Mario and Brunella Godani, owners of a furniture shop in Milan which became the principal Memphis showroom. Barbara Rudice, a journalist, is responsible for the art direction and "cultural co-ordination" of the enterprise.

The chief thing the various products have in common is a certain intensity, chiefly of colour. But I can't imagine there are many people who would be willing to actually live with the objects on display here. The lamps and serving trolleys are the most hideous I have ever seen, the ties are unwearable and the *fit de siècle* looking ashtrays can't be emptied, while the deep multi-coloured couch looks quite uninviting.

The only things I liked about the generally lurid Memphis show were the strong but beautifully harmonized cotton textiles designed by Nathalie du Pasquier for Rainbow, Milan. Various entitled "Zaire" and "Cameron," they catch the essence of colour association, (Palevsky Design Pavilion, Israel Museum). Till end-Dec.

Israeli at Israel Museum

STUNG PERHAPS by Oldeon Ofrit's recent series of mini-shows at the Jerusalem Artists' House of Israeli contemporary and experimental art, the Israel Museum has launched a series of exhibitions

designed to show us what certain Israeli artists are doing these days. The first was a series of painterly maps of Israel by Joshua Neustein, who lives mainly in New York.

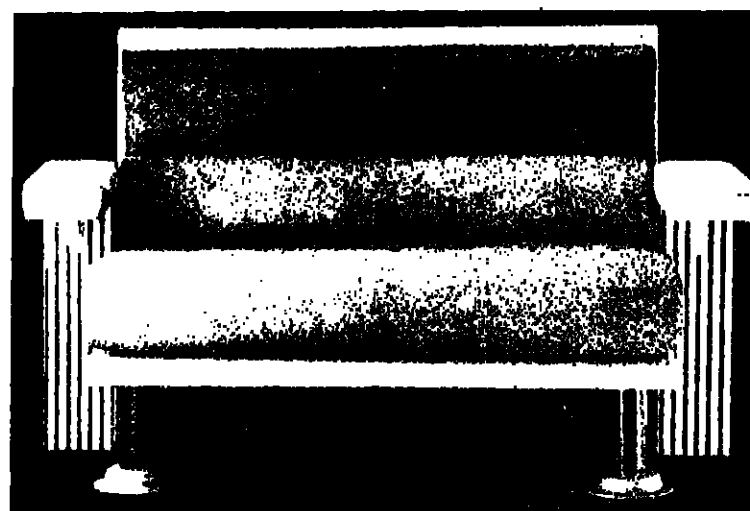
Special Exhibit Number Two is a series of large painting and installations entitled "Haunted Environments" by young Tel Aviv painter Miriam Neiger; and at the same time Michael Druks, who works out of London, has been given most of the Palevsky Design Pavilion to mount a series of works based chiefly on photography.

Neiger has risen to recent prominence through contemporary "young art" shows at the Tel Aviv and Israel Museums; and initially and in between at Ofrit's Jerusalem Artists' House exhibits. She also had a lively show at Jerusalem's Gallery Gimmel earlier this year. This time, a number of her very large works in industrial paints, some huge canvases, others an assembly of smaller elements on sprayed torn card, still others painted volumetric pieces made of plaster or gesso-stiffened constructions, have all been rather jammed into one end of what has become the Museum's temporary contemporary Israeli gallery.

According to Curator Igal Zalmona's leaflet catalogue, the show is to be experienced as an environment which summons up the same excitement and irrational fears as a ride on an amusement park ghost train (Zalmona, retranslating back from the Hebrew *nitherei shadim* incorrectly uses the term "Devil's Train"). Unfortunately you would never guess if you weren't told. None of Neiger's huge fields of cyphers for eyes, her bursts of colourful bio-morphic forms, even her simplified quadruped wrapped in strips of painted paper, project any sense of menace or even sudden surprise, even if there is a very slight sense of being watched by several of the pieces. Nor is the essential darkness of the ghost train tunnel present.

Further, trying to push the spectator into the centre of a series of sensations actually works against the best of the canvases, for the spectator is boxed into a large, closely bound but disparate group without being able to get back and savour the real pleasures that each canvas does afford, particularly those made up of a myriad eyes. The mounting of the show is as inept as the canvases are skilled, vibrant and interesting. Zalmona would have done better to have let us travel past them one by one down the entire length of the gallery. Even in a ghost train tunnel, you carefully get only one surprise at a time.

Fortunately, much of Neiger's work has an immediacy and wild beauty to it that transcends the need for any intellectual word games or post-mortems. Whatever her own emotional starting points were the spectator is ultimately left with the work of art, which must speak for itself. The sheer energy and organic feeling of her occasionally bio-morphic forms, coupled with a good sense of colour and innate sensitive taste, handled with a certain originality of execution, are all sufficiently eloquent to hold one's in-



Memphis-love seat by de Lucci, laminated plastic on wood, metal, cotton.



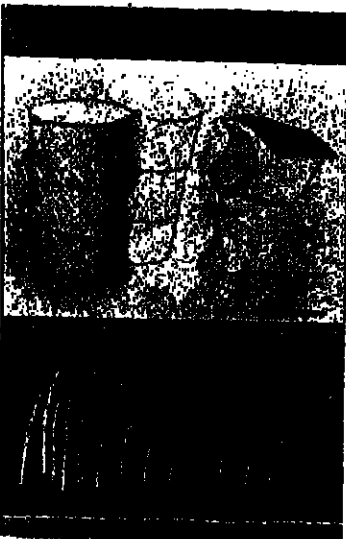
Miriam Neiger: from the "Ghost Train" series (Israel Museum).



Rachel Cohen: painting on paper (J'lem Theatre).



Eva Wahba: painting on linen (J'lem Theatre).



Itzik Adi: mixed-media (Afon Gallery, J'lem).



Jean Kadmon: bronze (Afon Gallery, J'lem).

terest, though I could have done not only without the horse, but also without the explanations.

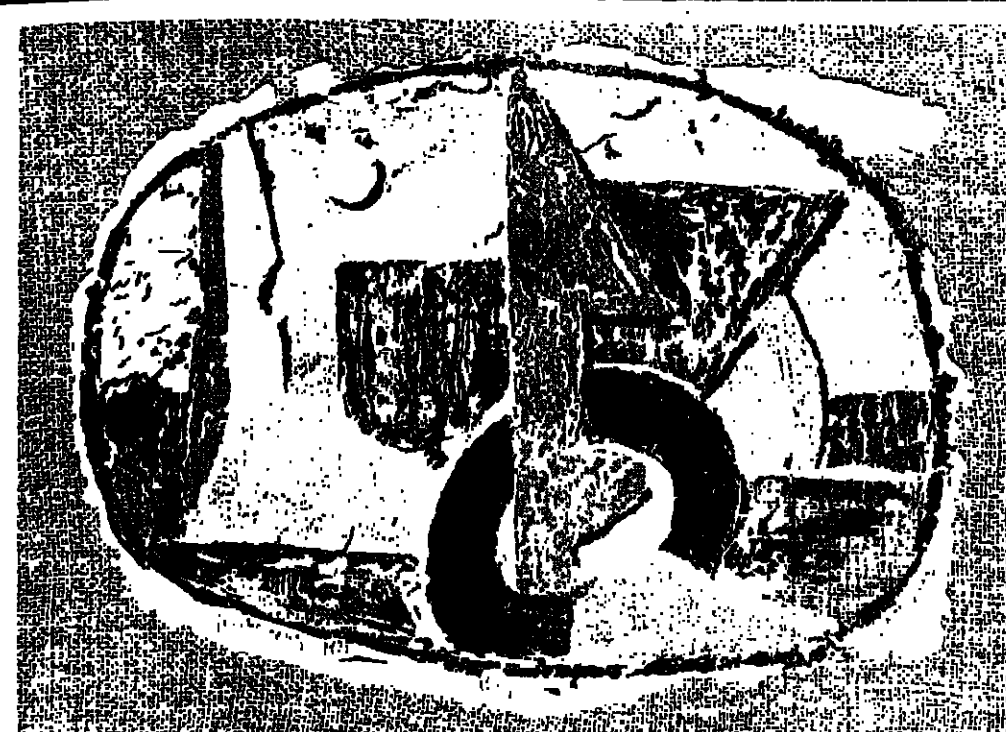
Michael Druks, now in his forties and working chiefly in London, was once the *enfant terrible* of Israeli art; his work was characterized by visual and literary puns, some of a mild political character, presented with a pleasantly puckish wit. His current series of installations at the museum is entitled *Projection on Photographical Situations*. A slide show of a man walking through the picture frame moves back and forward across a lengthy arc of screen, to the repetitive accompaniment of a voice satirising a Zionist statement; slides of maps from an atlas of Israel and elsewhere are projected onto the same white topographical model giving each location the same distortion of the reality of its character, as well as symbolizing a sort of colonialism. Distortion of vision is provided by a series of colour prints collaged *à la* Jun Dibbets to produce a visual expansion of the banal scene chosen as the subject. A series of slides showing hands at varying distances apart measures out one yard marked on the wall (two hands and three feet?) Druks's questioning of reality is slight, mild entertainment that doesn't hold one's interest for any longer than it takes to get the point of each piece. I had a real chuckle however, at one non-photographic work; a menorah beautifully fashioned of candlewax, complete with seven wicks.

Puns are held to be the lowest form of wit. They may also be one of the lower forms of art. (Israel Museum).

THE ENERGY crisis is the theme of a series of mixed media paintings, drawings, collages and an installation by Itzik Adi (b.Safad, 1940) an art teacher and painter originally trained at the Tel Aviv High School of Art. Adi arranges and draws oil barrels with force and a collection of eclectic with-it gestures, but the show lacks both soul and meaning; it teaches us nothing about art we didn't know before and even less about the energy crisis.

At the same venue, Jean Kadmon (b. Israel 1946) makes charmingly strange little bronze fetishes surreally compounded of a seeming mixture of Chagall, Luristan and Arthur Rackham. Heads grow out of hands, cleverly avoiding both ultimate realism and kitsch. Kadmon's little bronzes hang on the wall. A few larger standing ceramic pieces are interesting in idea, but less accomplished in design; like Topsy, they have just grown. Some coloured etchings of glacier lakes and wild Colorado landscapes are also intriguing because of the artist's striking, almost naive vision. What Kadmon lacks in sophistication she amply makes up for with soul. (Afon Gallery, cnr. 51 Palmach, J'lem). Till Nov. 25.

TWO WOMEN, both art teachers, explore the theme of the female nude in a not very deep manner. Rachel Cohen (b. Jerusalem 1940), who studied both at the Bezalel and the Avni Institute, does near expressionist, near abstract-impressionist paintings of opulent but impersonal nudes, mostly on brown paper, though it is a canvas that evidences the best handling. Eva Wahba (b. Israel 1949) a graduate of the art teachers training college, does decorative paintings on unstretched linen, patterns made of repetitive formalized cyphers for women or cats. Efficient, unexciting. (J'lem Theatre, Gallery for New Artists). Till Nov. 25.



Marcel Janco: mixed media print from a 1921 painting (Rosenfeld Gallery, Tel Aviv).

Homage to Janco

Gil Goldfine

MARCEL JANCO is an artist who happened to be in the right place at the right time. In 1915 architectural studies led Janco from his native Bucharest to Zurich where he came in contact with painters, poets and writers who formed a common bond that led to the creation of the Dada movement. At Cabaret Voltaire, Janco, Tristan Tzara (Dada's primary theoretician) Jean Arp, Hugo Ball and Richard Huelsenbeck were the nucleus that expressed indignation against the war, for Dada had a philosophical base and was more a socio-political action than an anarchistic movement seeking to destroy the concepts of traditional art forms. After surviving the insanity of the First World War the Dadaists, with all their intellectual powers, set out to confirm the bankruptcy of 19th century bourgeois rationalism.

But, at the heart of Dada, which never maintained a cohesive style like Impressionism or Cubism, lay the gratuitous act, the paradoxical and the spontaneous gesture aimed at revealing the inconsistency and inanity of traditional beliefs.

Janco's involvement with the Dada movement was rather limited and by the beginning of 1920 he was back in Rumania practicing architecture, while continuing to exhibit with the likes of Arp, Brancusi, Tauber, Schwitters. In 1940 Janco settled in Palestine, where he has been ever since. He founded the Artists Village at Ein Hod in the Fifties and became its *nukhtar*.

"Homage to Janco," a survey of his work from the '20s till the present (also coinciding with the inauguration of the Janco Dada Museum in Ein Hod) is packed with more than 50 oils (on board and canvas), watercolours, drawings and prints. Whatever Janco had to do with the Dada group is not evident here. It is clear that Janco slipped very quickly into a painterly style that was quite the opposite of reactionary Dada philosophy. In a way, his art forms, including pictures painted in the early '20s while he was still under the radical influence of the movement, could easily be

linked with the history of European easel painting, as practised by formalists and expressionists alike.

Looking at this extensive exhibit one need not be continually reminded that Janco was a founder of Dada. This fact becomes a benevolent crutch and sorely patronizing. Putting Dada aside, Janco still comes through as a fantastic colourist, a fine draughtsman and a sensitive painter who could pull together chromatic and graphic harmonies in just about everything he touched. Unfortunately, he also fell into a reductive linear style that led to quick and random decoration and banal compositions, deep troughs adjoining the heights he so often achieves.

Generally, Janco's pictures are full of energy. Flat surfaces that vibrate with flashy colours greyed one tone below pure pigment overlap and underpin impasto coats of contrasting colours. Figures and objects as well as animals, trees, clouds and atmosphere are always animated. There is surface tension in Janco's canvases, even the late ones that go a bit "stiff". They too indicate signs of an artistic hunt for a "total" solution and not a modified one.

Janco's paintings, seen in full range, are by no means pedestrian. There are even instances when he becomes fierce, both in image and colour. Rather mystical in content and design, "Accord" shows a steel-blue supporting a battleground of sharp red-black swirls and flying shapes. It is the staccato imbalance of bits and pieces that indicate a centrifugal movement around a red-orange yet birdlike form.

Janco has been totally immersed in the ideal of easel painting and in order to live within that dynamic vortex he has developed a personal language that is not dadaistic or reactionary but which fits his own needs and those of the Israeli community he chose to join 35 years ago. (Rosenfeld Gallery, 147 Dizengoff, Tel Aviv).

MEIR PICHHADZE is a young Russian painter of 28 who came to Israel ten years ago. His horizontally composed paintings are interesting for they are more psychologically oriented than painter-

ly, more mysterious than understandable. Pichhadze's figures cover a varied subjective field that includes fathers and daughters, mothers and sons, Biblical Saints, raping satyrs, grotesque infants and ecstatic lovers. One is unimpressed by the painterly ideas, for tricks to buttress the main effort often become the chief factor. A black square, a wide border, a pointillist portrait — all these support the intellectual senses but detract from understanding or accepting the works.

Pichhadze's pictures are story-telling adventures, anecdotes with loopholes left in the visual plot. But because they are unacademic, unpretentious and unusually interesting, one looks forward to seeing more of the artist. (Dvir Gallery, 26 Gordon, Tel Aviv). Till Nov. 25.

PRODUCING sculptures in large editions (as with etchings, lithos etc.) presents contemporary artists with technical limitations that can destroy the essence of their art. "Multiples," an exhibit of some 50 works by Italian artists sponsored by the Italian Cultural Institute, is a record of how the technology of industrial casting for specific commercial purposes can lead to second-rate performances. (Ramat Gan Municipal Museum, 18 Hibat Zion, Ramat Gan). Till end December.

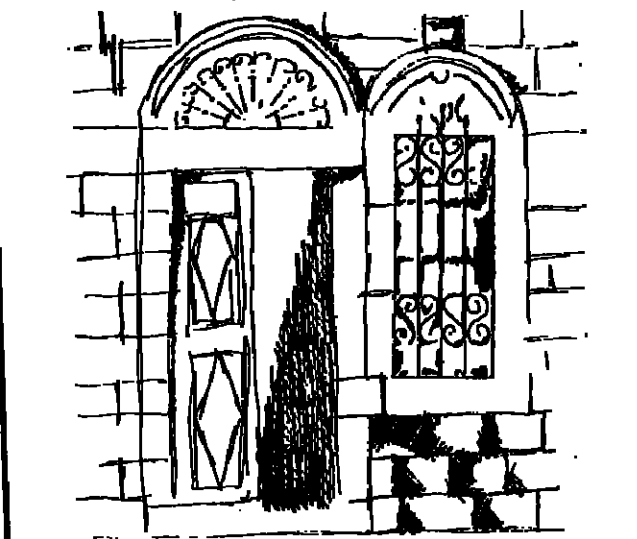
Elsen on Rodin

Post Art Editor

PROF. ALBERT E. ELSÉN of Stanford University, renowned writer on the sculpture of Rodin, will present a lecture entitled "In Rodin's Studio: Sculpture Seen Through the Artist's Eye" at the Israel Museum auditorium on Thursday evening, November 24, at 8.30 p.m. Prof. Elsen's lecture is open to the public. His excellent book on the same subject was reviewed in these columns several years ago. Prof. Elsen and Prof. John Henry Merryman, co-authors of a study in law, ethics and the visual arts, will be in Jerusalem to participate in a closed symposium on "The Moral Right of Authorship in Works of Art," to be held at Mishkenot Shaananim. The symposium will also discuss a new Israeli law which may enable artists to sue for defamation of their art or their own professional standing. □

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(Continued from page 9)
to promise more than they can deliver.

For example, in 1976, when the Democratic Party wrote into its party platform the desire to see the U.S. Embassy moved to Jerusalem, this was the only part of the platform from which candidate Carter publicly dissented.

When we try to determine what a president will do in the Middle East it is important to look at his campaign statements and his campaign advisers.

The extensive use that Jimmy Carter made of Zbigniew Brzezinski during the campaign was a clear indication of a key source of advice on Middle Eastern policy during a Carter presidency. Brzezinski had participated in the formulation of the Brookings report, which favoured a comprehensive settlement with Israel withdrawing to pre-1967 borders, with minor modifications and with a Palestinian homeland, in return for peace agreements backed by U.S. and Soviet guarantees. This is precisely the direction the administration's early Middle East policy took, and it shaped relations with Israel throughout the Carter presidency.

A third factor influencing presidential policy towards Israel is the cabinet, particularly the secretaries of state and defence, the national security adviser and, to lesser degree, the director of the Central Intelligence Agency.

In the American political system, the president appoints cabinet members and can fire them at will. Theoretically, they should follow his policies and take direction from him. But in reality the situation is far more complicated.

In the case of the State Department, day-to-day policy towards Israel is made by the bureaucracy of the Near East Affairs Bureau. That bureau is organized by "desks" for each country in the area — so there are 20 Arab desks, getting cables daily from 20 U.S. embassies and one Israeli desk, getting information from one U.S. Embassy in Tel Aviv and a far less sympathetic consulate in Jerusalem. The sheer imbalance in numbers creates a strong tilt toward Arab views and against Israel's on any significant issue.

A SECRETARY of State must live and work with his career bureaucracy and on Middle East issues cannot afford too frequently to overrule his experts in his Near East Bureau. This causes an even further tilt towards the Arab world. Foreign Service officers interested in the Middle East receive Arabic language training and will serve in a number of Arab posts during their careers. Over time, it is natural to expect them to reflect the attitudes of those Arab nations with whom they deal — and they do.

While there have been some excellent assistant secretaries heading this bureau, starting with Joseph Sisco, the orientation of this critical bureau is clearly Arabist. The most recent secretaries of state have been fair-minded and balanced and in no sense anti-Israel. But with the exception of Alexander Haig, none systematically overcame the direction of the Near East Bureau.

The Defence Department serves two interest groups — defence contractors and nations with whom it has a military relationship. Defence contractors obviously have a bigger market for their arms in the Arab world than in Israel. On issues like the F-15 and AWACS sales they form a powerful lobby for approval. And on important matters like use



(Above) Golda Meir, with Yitzhak Rabin and Dr. Henry Kissinger, in 1973. (Below) The 1979 Sadat-Carter-Begin 'triple handshake'.



of U.S. engines in the Lavi plane, they form an equally potent force to stop Israeli competition. That is why the Defence Department has been so uncooperative on this issue.

A president acts at his peril if he too frequently ignores the advice from his secretaries of state and defence, for this undercuts their authority and influence, can breed dissension, and may ultimately lead to a resignation as damaging to the president as to the cabinet officer. Therefore every president is under significant pressure from his State and Defence Departments to avoid too close a relationship with Israel.

A FOURTH major factor influencing a president's policy towards Israel is Congress.

A president can achieve little in his administration without the cooperation of Congress, but this does not come from the discipline imposed by the recognition that a failure to back the head of government will lead to a collapse of their government and to immediate elections. Congress has been a bastion of support for Israel from the early days of the State. It is Congress which acts as a brake for the executive branch's department's slide towards the Arab world. It is Congress which regularly appropriates over \$2 billion a year to Israel.

It was Congress which helped counter the Ford/Kissinger "reassessment" with a near unanimous letter from the U.S. Senate warning against the policy. And it was Congress which this year provided Israel with over \$200 million more in aid than the Reagan administration requested. Israel has no better friend in Washington than Congress.

No president can be oblivious to the strong backing Congress provides Israel. If he drifts too far towards the Arab line, if he attempts to push Israel too hard for concessions, he risks a congressional backlash that will limit his scope for manoeuvre. It is for this reason that groups supporting Israel spend as much if not more time working with Congress as with the president and the Departments of

State and Defence. A president's Middle East policy is therefore powerfully guided by the precedents of his predecessors, by his own campaign promises, by the Departments of State and Defence, and by Congress, the separate and co-equal branch of government.

The influences often pull him in opposite directions, leading him, like a captain in a sailboat, to tack with the wind. It produces contradictions in policy towards the Middle East as he leans one time towards his State Department, another towards congressional opinion, and yet another to keep a campaign commitment.

As if these pressures were not enough, he is subject to conflicting pressures from a variety of different domestic interest groups.

Business interests, well organized through groups like the Business Roundtable and the Chamber of Commerce, want to maintain and expand their markets in the Arab world — and view Arab boycott laws and U.S. differences with the Arab world as impediments to expanded trade.

Oil companies have billions of dollars invested in the Persian Gulf at risk if U.S. relations deteriorate with states in the area.

Defence contractors see their "bottom line" of profit reduced if they cannot sell their wares to Arab nations. It is not their mission to make political and moral judgments about how the arms they produce will be used.

The U.S. foreign-policy establishment of former and would-be foreign policy advisers generally reflects the arm's-length attitude of the State Department towards Israel. This establishment is constantly giving advice through articles in newspapers and journals read by the president and his top advisers. They are often backed-up by certain (but by no means all) major syndicated columnists, whose pro-Arab columns appear in hundreds of U.S. newspapers.

Moreover, there is a growing army of Arab-American groups, such as the National Association of Arab Americans and the American-Arab Anti-Dissemination Committee,

seeking to mobilize the more than two million Americans of Arabic background. Radio spots are running right now in Washington's major radio stations blasting the level of U.S. aid to Israel as "outrageous."

IT IS IN this context that one should consider the American Jewish community. A recent poll by the American Jewish Committee's Institute of U.S. Jewish-Israeli relations, which I chair, found that 90 per cent of America's Jews describe themselves as pro- or very pro-Israel.

But one must recognize the limits of American Jewish influence on a president's Middle East policy. The reality is that neither American Jews nor any other segment of American society has total political power on any issue in the U.S. As Jews, we only exercise influence, not real power, on issues involving Israel in competition with all of the other groups I have mentioned who are exerting a counter-influence on a president and his administration. *Israelis are the only Jews in the world with true political power, as they control their own destiny within their own nation-state.*

Certainly this influence is considerable in Middle East issues.

American Jews do vote much more heavily than other Americans (roughly 75 per cent of those eligible to vote compared to 50 per cent in the last presidential election). Jewish political influence is magnified by the large numbers of Jews living in major states with larger electoral votes, since presidential candidates are awarded a state's entire "electoral vote" no matter how small his margin of victory in that state.

Jews are politically involved as major fund-raisers and advisers in most major presidential campaigns for both Republican and Democratic candidates. Because American Jews feel safe and secure in America, bear a sense of guilt for the general silence of the Jewish community while the Holocaust was perpetrated, and were galvanized by the Six Day War and the Yom Kippur War, organized Jewish political action has come into the open more aggressively and meaningfully in the last few years than ever before.

LOBBYING by pro-Israel organizations of the White House and Congress has become an art form. Today there are almost 40 Jewish-oriented political action committees (an astounding increase from virtually none years ago), ranging from an all-female Jewish PAC to a young Jewish professional PAC.

They provide generous campaign contributions to pro-Israel candidates for Congress and oppose those viewed as hostile to the interests of Israel. Israeli policy is the overriding — and, in some cases, the sole — criterion when it comes to providing funds.

The marked increase of Jewish involvement in American politics is dramatized by the increasing numbers of Jews offering themselves for public office. A dozen years ago, in the 92nd Congress, there were only two Jewish senators and 12 Jewish House members. Today's 98th Congress has eight Jewish senators (8 per cent of the total Senate) and 30 Jewish members of the House (7 per cent of the House).

Yet, despite this, Jewish political influence is far from all-powerful. We must continually vie with other organized interest-groups within and outside of the U.S. government whose views differ markedly from

the Jewish community's on Middle East policy.

It should be remembered when we consider the extent of Jewish political influence that no president has ever lost a major vote in Congress on a Middle Eastern arms sale to an Arab nation.

Every recent president has learned there are limits to how far he can go on issues vital to Israel, due to domestic political constraints (Ford on his "reassessment," Carter on the West Bank and UN issues, Reagan on his freeze of arms shipments following the Iraqi reactor bombing). But when a president makes a Middle East policy issue a matter of presidential prestige, he will rarely lose.

Jews within government, like other Americans, must always make decisions on what is in the best interest of the U.S.

AMERICAN public support for Israel is little short of amazing in its consistency and breadth. There are few things on which significant numbers of Americans agree.

The latest Gallup Poll, conducted in September, indicated that 74 per cent were "favourable" towards Israel, compared to only 19 per cent who were unfavourable. While a Gallup poll one week after the Israeli invasion of Lebanon put the favourable rating at only 52 per cent, the recent figures show a rebound in support for Israel back to traditional levels. Gallup consistently shows Israel getting favourable ratings of 60 per cent to 75 per cent during most of her existence.

This firm public support is based on the belief that Israel is a reliable U.S. ally against Soviet dominance in the area. It is also based on awareness of Syrian, PLO, and Iraqi reliance on the Soviet Union; angry reaction to the conduct of oil-producing nations since 1973; approval of the Western-style democracy of Israel and its enlightened ethics; and belief that Jews deserve to live securely in their own State, especially after the Holocaust.

Israelis should not underestimate the extent to which the Jewish identity of the State is critical for sustained public support. Anything that dilutes this Jewish identity, either demographically or spiritually, would likewise dilute American public support.

Because American presidents are ultimately politicians responsive to public opinion, nothing can be more important to continued good relations between the U.S. and Israel than a keen recognition — which is sometimes lacking — of the impact of what Israel does on U.S. public opinion. Very often the same policy can be carried out in ways which gain rather than lose precious American public support. This support is Israel's precious reservoir of strength.

One of David Ben-Gurion's greatest legacies was the firm foundation he constructed for U.S.-Israel relations, an enduring relationship which, despite all the twists and turns, assures solid and deepening U.S. support for the historic effort to build a secure Third Jewish Commonwealth. □

The author was Assistant to the President for Domestic Affairs and Policy from 1977-1981, serving as President Carter's chief domestic adviser in the White House. Mr. Eisenstat would like to acknowledge the advice and assistance provided by Eli Mizrahi, Joseph Sisco, M.J. Rosenberg, Yosef Riemer and Betty Mizek.

ONE ANNIVERSARY we are not being asked to mark is the beginning, 150 years ago, of missionary activities to the Jews in the Holy Land. Indeed, the very word arouses hostility bordering on hysteria in some circles, although the facts show that there is little justification for vilifying a body of men many of whom have been true friends of Israel.

Furthermore, they have had so little to show in terms of "souls saved" during their 150 years of activity that one wonders that some of them didn't become downright anti-Semitic out of sheer frustration.

Be that as it may, on balance the missionaries have undoubtedly done more good than harm to this country, regardless of their motives.

Professor Alex Carmel of Haifa University's Eretz-Israel Studies department, who is an expert on the country's 19th century history, has published five books on the subject of missionaries, in German and Hebrew.

In an interview with *The Jerusalem Post*, he said that while no reliable figures of the number of converts are available (he is planning some research into the matter), he estimates that it does not exceed one thousand. Of these, quite a few are known to have left the country shortly after their conversion and reverted to Judaism once they landed overseas. What is certain, Carmel stressed, is that the missionaries spent a small fortune on each soul they managed to "save."

He estimates this at £1,500 per convert, at mid-19th century prices, this being money spent not on direct gifts to the Jews to be converted, but on the infrastructure of the missionary activities.

CARMEL SAID that prior to 1830, the small Catholic and Orthodox Christian Arab communities which were tolerated and given official recognition by the Ottoman rulers of the country, made no attempt to convert Jews. The Moslem government sealed the country almost hermetically against European "heretics" — the "Franks" as they called them — who were not allowed to settle here.

Then, in the early 1830s, the Egyptians wrested control from the Ottomans and, with a view to ingratiating themselves with the Western powers, allowed both Christians — as well as Jews — from Europe to settle here.

It was at this time that the Protestants of Europe developed the idea that the Old Testament prophecies were due to be fulfilled and that the People of Israel were about to return and inherit the Land. This ideology quickly resulted in vigorous missionary activities, urging the Jews to go back to the Promised Land, with many of the missionaries firmly believing that the return would lead the Jews at last to recognize Jesus as the Saviour. They would then convert to Christianity "and bring about the millennium."

It all sounds rather simplistic and disingenuous, but Carmel points out that among missionaries there are more than the usual quota of "visionaries," the kind of men whom less benevolent critics might describe as suffering from hallucinations.

The Egyptians' rule was short-lived, and in 1839 the Ottomans, aided by the Western powers, returned. This gave the latter a lever, and Britain, combining statecraft with belief, forced them to recognize the legitimacy of the Protestant community that had taken root in the country.

Mission impossible

In a century and a half of effort, Christian missionaries in the Holy have succeeded in converting no more than 1,000 Jews, says Prof. Alex Carmel. And in the meantime, they have made a significant contribution to the country's growth. The *Post's* YA'ACOV FRIEDLER reports.



Haifa's Carmel Avenue, pre-World War I, planned by the city's Germans.

MISSIONARIES started to arrive in the country in January 1842 when the first Protestant bishop was sent to Jerusalem, with the explicit task of converting the Jews to hasten the imminent Second Coming.

The British chose for this task a converted Jew, Bishop Michael Salomon Alexander. They no doubt considered the choice a master stroke that would clearly indicate to the Jews what was expected from them. In fact, Carmel notes, the 8,000 Jews in the country at the time were an extremely pious community, among the most religious in the world, many of them having come only to die in the Holy Land. "They were the worst imaginable clients for conversion and a converted Jewish bishop, an abhorrent *meshumad*, the worst possible instrument for conversion."

During the three years before he died, Alexander converted "perhaps 30" Jews; but he set in motion a powerful reaction. Appeals for funds to save the pious from the claws of the mission were sent to every Jewish community in the Diaspora and, in the opinion of Carmel, "this is when the big *shomer* started. As we are only too well aware, it is still going strong, in one form or another, and whether we may consider it a boon or a bane, it too should be attributed to the missionaries, a by-product of their activities."

Viscount Palmerston, who was the British foreign secretary at the time, and was himself a believing Protestant, appears to have been enamoured by the idea of the return of the Jews. The records show that he required his ambassador in Istanbul to urge the Sultan to allow the Jews to immigrate, pointing out the great advantages in capital, enterprise and business acumen they would bring with them. The ambassador, with his intimate knowledge of the Turks' opposition to "heretics," never made the proposal to the Sultan; but under Palmerston's prompting, Britain unilaterally came out in support of the scheme and promised its protection to any Jews who would take up the suggestion.

But the country was steeped in poverty at that time, and the Jews did not go. Seventy-five years before the Balfour Declaration, the Palmerston initiative promised the land to the Jews for the taking.

"It is a tragedy that we missed this opportunity to settle the land which was virtually uninhabited, under the auspices of Britain, then a major world power, says Carmel. "We had the chance to solve our national problem without opposition from the indigenous population, which was in any case tiny in number, and we let it slip through our fingers."

The first Templars arrived here in 1868 and their numbers reached a total of 2,200 at their peak. They stayed in the country until the outbreak of World War II, when the British deported them to Germany

Swiss bishop, Samuel Gobat, arrived in Jerusalem and stayed there for 33 years, until his death in 1879. Gobat soon realized that he could expect little success among the Jews and gradually took to practising his missionary zeal on more likely prospects — the Catholic and Orthodox communities. His activities scandalized the other Christian denominations, but it led to zealous competition, especially in the building of churches.

The first Protestant one, Christ Church, was built in the Old City of Jerusalem in 1849, with funds provided by the London Society for the Promotion of Christianity Among the Jews. It still stands, and its surviving Hebrew inscriptions indicate its purpose. Not to be outdone, the other sects started building bigger and better churches with funds provided by the pious in Western Europe and Russia. According to Professor Carmel, there were soon so many churches in Jerusalem that "if every man, woman and child in the city had gone to church at the same time, they would have filled only their corners" — a situation the irreverent might succinctly describe as more seats than backside.

Gobat, however, did not restrict himself to building churches; he also went in for hospitals, schools and housing. The first modern boys school in Jerusalem, the Gobat school on Mt. Zion, the first girls' school, Talitha Kumi, and the first vocational school, Schneller, all owed their existence to the Swiss bishop.

"In my opinion," says Carmel, "his activities were instrumental in bringing about a profound change in this country. They brought money, and good, skilled people, and provoked an attitude of 'self-defence' against alien influences among the Jews that propelled them, too, into the modern age."

He believes that Gobat deserves commemoration, the honour at least of a street name, although he realizes that it is unlikely that he will be granted that recognition because of the deep hatred of missionaries among some sections of the population. But his research has shown beyond doubt that Gobat did much good for this country, including its Jews, even if his original motive was only to convert them and persuade them to abandon their faith.

THOUGH the German Templars, who started settling in the country in the 1860s, were not strictly missionaries, they, too, were a pious body of Protestants who deserve to be remembered for the contribution they made to progress here.

The Templar Society was founded by Christoph Hoffman in the 1850s in the village of Korntal, in the south German state of Württemberg. The Templars believed that the Jews had missed their chance of re-inheriting the Promised Land because they had failed to recognize Jesus, and that they themselves, by virtue of their own piety, would inherit the Land in our stead. Hoffman decided that they must move to Palestine and establish a spiritual temple, to await the Second Coming, when the whole Land would be given to them. They objected to missionary activities among the Jews on principle, seeing themselves as the true Jews or, as they called themselves, *Das Volk Gottes*, God's People.

The first Templars arrived here in 1868 and their numbers reached a total of 2,200 at their peak. They stayed in the country until the outbreak of World War II, when the British deported them to Germany

as enemy aliens. By that time, what Carmel calls "the vociferous minority" had become rabid Nazis, and old-time Haifa stevedores recall them singing the Horst Wessel song, their arms outstretched, as they sailed away.

LONG BEFORE that, however, the Templars made many innovations that took the still very backward country a giant step forward. They established seven "colonies" and, says Carmel, "were the first to settle outside the city walls and set up villages" in and around Jerusalem, Haifa and Jaffa, such as Waldheim, Wilhelma and Sarona. "They did it 10 years before the first Jewish village, Petah Tikva was founded," he emphasizes.

The Templars also introduced horse-drawn carts to this country. To use them, they saw to it that the dirt tracks were widened and improved into passable highways from Haifa to Acre, Tiberias and Nazareth.

They started the first modern industry — an olive-oil processing plant in Haifa, and a windmill with back-up steam power to mill their flour in the then-deserted western part that is now the city's Bat Galim quarter. The windmill is still standing today.

They were the first to build settlements according to a plan, instead of in the haphazard way that had been the rule until they came. The "German Colonies" in Haifa and Jerusalem bear witness to their planning, and in Haifa's Carmel Avenue, (now renamed Ben-Gurion Avenue), the picturesque stone-framed beds of flowers and shrubs along the wide street survived until about two decades ago, when they were regrettably removed to make way for the increasing motor traffic.

In agriculture, they introduced modern methods they brought with them from Germany, not least the use of fertilizers, and were soon harvesting crops that were five times as big as the former average yield.

Survivors of the Templar colonies still turn up in Israel from time to time, and this writer knows of at least one family that comes here quite regularly to visit their old home, where the head of the family was born, in Vine Street, in Haifa's German Colony. When the present tenant allowed them to take home a few mementoes, including a rusty old horseshoe that was still hanging over one of the doors, their gratitude was immense.

IT HAPPENS that the head of a comparatively new German fundamentalist Christian sect, which has established a settlement in Zichron Ya'acov, also comes from Korntal, the birthplace of the Templar movement. However, unlike the Templars who came here convinced that God's promise of the Land referred to them, Emma Berger told me a few years ago that the Lord had guided her to Israel in order to await the imminent coming of the Messiah to redeem the children of Abraham. Her dream is to be here when that redemption takes place.

Meanwhile, like the Templars of over a century ago, she has built up a model settlement, industrial park and farm. I could see nothing wrong with her activities, but much that was beneficial. However, in the hysterical anti-missionary atmosphere that has been developed in this country, Emma Berger and her flock, like most other gentle communities in Israel, expend a great deal of effort on preventing any suspicion of missionary activity, however slight, falling on them. □

THIS BOOK seeks to repair an omission in American Jewish historiography — the story of the Sephardic Jews who arrived from Mediterranean lands in the first two decades of this century. They are ignored in the standard accounts of the mass immigration and indeed, in comparison, their numbers were small, 2,700 arrived between 1890 and 1907; then the situation in the Balkans gave emigration a boost, and 13,000 entered the U.S. between 1908 and 1914, and another 10,000 between 1920 and 1924. 90% of these newcomers settled in New York, mainly on the Lower East Side. Of course, the U.S. had an old and distinguished Sephardic community, centred in New York around the anti-Semitic Shearith Israel congregation, and the reaction of the old-time "grandees" to the arrival of their poor cousins is part of the story.

This story of the Sephardic Jews in New York is told by Marc D. Angel who, as a descendant of the poor cousins but current rabbi of Shearith Israel, straddles both sides of the Sephardic fence. The book does not claim to be an authoritative, comprehensive picture but confines itself to the reflection of the situation of the newcomers as seen in the *Ladino Journal La America*. This was very much a one-man effort, the product of the devotion of Moishe Gadol, who came from Bulgaria and, shocked at the plight of his fellow-Sephardim in New York, devoted himself single-mindedly to their cause. His paper appeared from 1910 to 1924, and he eked out his later years, until his death in 1941, in eccentricity and oblivion. *La America* opens up a vivid window on Sephardi life. However, as Angel is well aware, it was a subjective publication grinding Gadol's axes.

THE SEPHARDIM, like the Ashkenazi Jews of Eastern Europe, were coming to a strange and alien world, only more so, because in the overall Jewish context, they were outsiders. They lived in Sephardi enclaves, speaking their native tongues (mostly Ladino but also Greek for some from Greece and

The mopitch-goers



LA AMERICA The Sephardic Experience in the United States by Marc D. Angel. Philadelphia, Jewish Publication Society of America. 220 pp. \$15.95.

Geoffrey Wigoder

Arabic for the Syrians), eating their native foods, pursuing their own pastimes. The community was centred around a number of coffee-houses and restaurants, which were also places for playing cards and gambling.

The chief communal characteristics that emerge from these pages are disorganization, dissent, disunion and parsimony. There was a proliferation of societies based on geographical origin, though cooperation among them was an uphill battle. The members felt pride in their own society but no responsibility for Jews from another locality.

Angel traces these problems back to the Levant where their lives had been passive, seldom marked by in-

itiative. They expected others — whether the old-time Sephardim or the larger community — to pay for them and their institutions. For example, a supreme effort led to the establishment in 1912 of a Federation of Oriental Jews of America. In 1913, its total income was \$1,400. Dues to the community of \$1 a month ensured free education for children in Talmud Torahs and seats in the synagogue, but even this received little support. The frequent attempts to establish Sephardi federations failed as a result of lack of financial support, problems of leadership and the continuing internal petty strife, institutional and personal. Attempts to establish larger synagogues also failed for lack of support, moral and financial. None of the societies could afford its own synagogue; those that held services did so in rented halls. And although the Sephardim had a strong self-ignition, they were plagued by a feeling of inferiority vis-a-vis the Ashkenazim, who were seen as models of success.

TENSIONS also emerged with the

old-time Sephardim. According to Angel, Shearith Israel as an institution welcomed the new influx, and saw them as a potential source of new membership. But the newcomers lived far from the synagogue, and were in any case unable to afford its dues. The synagogue sisterhood worked admirably to help the newcomers but the latter felt, probably with justification, that they were being looked down on by members of the congregation. Only when a native generation emerged from among the new arrivals did the tension between the two groups of Sephardim begin to abate.

Economically, the Balkan Jews moved gradually up the ladder. At first they accepted menial jobs at low wages, often only \$5 a week. Many worked for Ashkenazi employers, and Yiddish words began to enter their language. One also finds in *La America* original coinages emanating from English such as "abechar" (deriving from "I betcha") and "mopitch" (from "moving picture"). A considerable number of the Sephardim were involved in clothes manufacture, and began to do well for themselves. The richer moved to Harlem, New Lots and the Bronx. As a minority group within a minority group, they were confronted with two assimilatory pulls, into the general, and into the Ashkenazi, society. Their own educational systems were weak as a result of their continuing fragmentation, and their schools could not compensate for the challenges of the environment.

The first generation brought with them their traditional culture but in the course of time this became diluted. By the third generation, Ladino was unknown. The influence of the extended family diminished, and a process of Ashkenazization proved pervasive (5% of Sephardim today marry Ashkenazim). Angel is encouraged by the unexpected recent growth of interest in Sephardic roots among the younger generation, but he doubts whether the current nostalgic cultural revival will suffice to ensure a long flourishing of Sephardic life in the U.S.

It combines pride and anguish. The pride runs clearly through all contributions, the anguish clearest in the articles about anti-Semitism among lesbians in a world where Jewishness is equated not only with the old myths, but with WASP-whiteness. Suddenly, Christ-killing has given way to goddess-slaying.

Two closets

NICE JEWISH GIRLS: A Lesbian Anthology edited by Evelyn Torton Beck. Watertown, Massachusetts, Persephone Press. 188 pp. \$8.95.

Bat HaMa'avak



IN CERTAIN American communities the answer to the old question, "Is she a nice Jewish girl?" has been either a simple yes, or something to the effect of "no-but-she's-a-nice-kid." Since the publication of this book about a year ago, that question has had to be rephrased.

Nice Jewish Girls is about living in different closets. There are two main closets: one marked with a yellow star, one with a pink triangle. Some of us alternate between them, depending on whom we are with. All of us familiar with those doors have been waiting for this book a long time. It is a very good book and, even if it weren't, it would be important for anyone who is female, Jewish or gay, or claims to care about us.

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The Olympic ideal

WHEN BARON Pierre de Coubertin revived the Olympic Games in 1896, he hoped that he would introduce to the modern world one of the glories of the Golden Age of Greece. He believed that the Olympic Games could bring together the supreme athletes of all the world to meet in intense but friendly amateur competition, thereby reducing differences due to politics, religion, colour and class that plague mankind.

Lord Killanin, an Irishman, was elected President of the International Olympic Committee in 1972, immediately after the most revolting event in the history of the Olympics — the massacre of the Israelis in Munich by Palestinian terrorists. The Germans, obviously trying to project an image as remote as possible from that of the Nazis, had created an atmosphere of light-heartedness and good-fellowship, which involved lax security arrangements, and enabled the monsters to break into the Olympic village with little difficulty.

It is doubtful whether the Olympics ever recovered from that blow. The terrorists had shown how frail Pierre de Coubertin's dream was. For the entire period that Killanin was President of the IOC, from 1972-1980, he was to face challenge after challenge from the politicians, men who had little idea of what the Games were all about, but who grabbed any opportunity presented to them to glean some political benefit from organizing boycotts of the Games.

KILLANIN himself writes: "Ninety-five per cent of my problems as President of the IOC involved national and international politics." He was president-elect when the massacre took place. The 1976 Games took place in Montreal. At the very last minute, the Canadian Prime Minister, seeking some dubious political advantage, refused to issue visas to the Taiwan athletes. Then came a worse blow: 22 African countries boycotted the Games because New Zealand's rugby team had toured South Africa, and New Zealand athletes were participating in the Games. A more feeble excuse for action against the Games it is hard to imagine.

Killanin's real hate is for former President Jimmy Carter. Carter, it will be recalled, was fuming because the Soviets had invaded Afghanistan, and he could do very little about it, without running the risk of a world war. So he hit on the solution of calling for a boycott of the Olympic Games in Moscow, and many politicians responded to his plea, by urging their Olympic associations not to send teams. In the end, only 81 countries sent contingents. The U.S. was not represented.

What outraged Killanin was that, according to him, neither Carter nor Secretary of State Cyrus Vance had done any homework at all: neither of them knew anything at all about the Olympics. Thus they proposed airily that the Games could be postponed for a year, obviously a practical impossibility. Another equally idiotic suggestion was that the Games should be transferred to a different venue. They tried to organize counter-Games in the U.S., and failed dismally.

Some of Killanin's observations about Carter are dipped in poison. "Carter's insensitivity reached its peak when, retired to Plains, Georgia, and his peanut business, he was photographed in 1982 jogging while wearing a U.S. Olympic tracksuit, really restricted to competitors who should have gone to Moscow."

Another quote, equally malicious, comments on the sequel to Carter's refusal to open the Winter Games in Lake Placid early in 1980, despite a long-standing tradition that the head of state should officiate at such opening ceremonies. Carter, Killanin points out drily, did "send along his daughter, for whom VIP treatment was requested!"



MY OLYMPIC YEARS by Lord Killanin. London, Secker & Warburg. 238pp. £9.95.

Philip Gillon

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STRANGELY ENOUGH, in the light of his strong opposition to sport in politics, Killanin is equally adamant that South Africa should not be readmitted into the Olympics. He was chairman in 1967 of a commission which investigated South Africa's claim that sport in the Republic was fully integrated, and he had no hesitation in recommending that the ban should not be lifted. He found apartheid an obnoxious system, and that, despite many improvements in integrating sport, real integration was impossible while the system was maintained.

This view was opposed by the then president, Avery Brundage, Killanin's predecessor in office. Killanin is obviously a broad-minded man, and had been a prominent journalist in London, and a film producer. He clearly loathed the execrable Brundage, who did so much to prevent the introduction of modern ideas into the Olympics. Killanin writes: "Brundage was the archetypal old-fashioned American Republican, full of strong prejudices and a spirit of tough independence. He was intransigent on the question of amateurism in sport, and unable to accept any progress in this matter to meet the conditions of modern times."

His intense dislike of Brundage inspires some little-tattle. He discloses that, after Brundage's death, a lawsuit revealed that he had had two children by a Finnish mistress, and that, even in his eighties, he was

still a wolf to women. I do not see why prolonged sexual potency, and profligacy, should disqualify a man from expressing opinions, however foolish, about the issue of professionalism versus amateurism.

KILLANIN'S OWN views about professionalism are rather muddled. The obvious solution is that athletes, who can pack stadia and keep the eyes of millions of viewers glued to TV screens, should be paid openly and honestly. Killanin will not go this far. Talk of the amateur spirit is absurd today, and Killanin himself points out the word amateur "has frequently come to mean somebody who does something rather badly." Conversely, the word "professional" implies somebody who does a competent job. Obviously, payment has no bearing on sporting prowess, and, in an age when training requires full-time dedication, track and field are no longer pastimes for leisure hours.

But he won't go all the way to end the nonsense. He does ridicule the notion that a man should be declared a professional athlete because he earns money in other sports. He quotes the notorious case of Jim Thorpe, who was denied his medals after the 1912 Games because he had been paid trifling amounts for playing semi-pro baseball while in college. I suspect that he will eventually go much further than he himself knows in supporting a complete abolition of the distinction.

It is imperative that it should be abolished because so much big money is now involved in most of the sports featured in both the summer and winter Olympics. Television has changed everything. Killanin is justly proud of having taken charge of a bootstrapping, almost bankrupt, body, which by 1980 had millions of dollars in the kitty. The income from television made this possible. So why shouldn't the stars of the show, the athletes, get some share of the booty?

Drugs, particularly anabolic steroids, are another issue taking up much of the attention of contemporary sporting administrators. Killanin's book was published before the introduction of the super-sophisticated testing equipment that detected several drug-takers in the recent Pan-Am Games. These tests established the use of drugs by several people; in an even larger number of cases, athletes withdrew from the Games before they could be tested. Killanin's attitude is simple: he is convinced that these drugs can cause untold and permanent damage to the athletes, and he favours complete bans, supported by the best tests possible, and by harsh punishments for the guilty.

He writes: "The Olympic ideal is to create the complete person — not an artificial one. Unfortunately, through commercialization and politicization, this ideal is being subverted and, through the efforts of certain doctors, the body is being more and more tampered with to its own detriment." Few people concerned about sport will quarrel with this view.

Altogether, his book is not the usual rather dull memoirs, but a very interesting interpretation of the great issues that have become so important in sport as the ability of the athletes to break records. For better or worse, the Olympics have changed completely since Pierre de Coubertin created them, and they have to come to terms with a new way of life. Killanin is no stuffy administrator, he is clearly a reformer, and on the side of the athletes and the angels.

Choosing that book

ALL THE titles listed here are available for loan from the British Council Libraries (140 Hayarkon Street, Tel Aviv, 03-222194; and Terra Sancta Building, Jerusalem, 02-639866).

SEVERAL new biographies of British statesmen have been acquired recently:

Harris, K. Morgan, T. Bradford, S. Bourne, K. *Attlee* (Weidenfeld) *Churchill: 1874-1915* (Cape) *Disraeli* (Weidenfeld) *Palmerston: The Early Years* (Lune)

Current computer and video books: *Domestic Videorecorder Techniques* (Newnes) *The Super-Intelligent Machine* (Cape) *Computer Bluff* (Quaternaire) *So You Want to Buy a Word Processor?* (Business Books) *Introducing Microprocessors* (Dickson)

There is also the computer journal, "Practical Computing." Before buying a computer, or any other equipment, first study the comparative surveys in "Which," the British consumer magazine.

Here are some other non-fiction books: *Alice, Princess, Duchess of Gloucester Memoirs* (Collins) *Attentborough, Richard* *In Search of Gandhi* (Bodley Head) *Gives the background to the making of the film. Room 40: British Naval Intelligence 1914-18* (Hamilton)

Describes successes of legendary naval intelligence department. *Hin Back: Self-Defence for Women* (Fontana) *Milton: Paradise Lost* (Edward Arnold) *Study of Milton's epic poem. The Architecture of Wren* (Granada) *Dream Babies: Child Care from Locke to Spock* (Cape)

A World History of Art (Macmillan) *My Olympic Years* (Secker & Warburg) *By the President of the International Olympic Committee. The Science in Science Fiction* (Joseph) *Examines the scientific basis of sci-fi writing past and present. Confessions of an Actor* (Weidenfeld & Nicolson) *Julian Bream: A Life on the Road* (Macdonald) *Biography of well-known guitarist. The Crucible of War: Year of Alamein 1942* (Cape)

Robert Browning: A Life within a Life (Weidenfeld & Nicolson) *Through the Looking Glass: British Foreign Policy in Age of Illusions* (Cape) *Examines British government actions in six major post-war world crises.*

The latest British fiction is always available. The following is a sample: *The Last Testament of Oscar Wilde* (Hamilton) *Historical fiction based on life of Oscar Wilde. Rates of Exchange* (Secker & Warburg) *Comedy about a linguist on a visit to a country whose language he doesn't speak. By author of Eating People is Wrong and The History Man. Goodbye, Mickey Mouse* (Hutchinson) *Exciting story about flying & fighter pilots during WWII.*

Adam's Story (Allison & Busby) *Two stories about a Nigerian woman in London. Mantissa* (Cape) *Latest novel by author of The French Lieutenant's Woman, in the form of an imaginary conversation between a writer and his muse. A Pale View of Hills* (Penguin) *Beautiful first novel by young Japanese living in Britain. The Sentimental Agents in the Vohen Empire* (Cape) *Science fiction by author nominated for this year's Nobel prize for Literature. Not By Bread Alone* (Marion Boyars) *Futuristic account of what happens to the world when staple food is supplied free by using biological restructuring. Porky* (Cape) *Novel about incest. The Philosopher's Pupil* (Chatto & Windus) *Describes relationship between teacher and pupil in English spa town.*

Slow Train to Milan (Cape) *Novel based on reminiscences of authoress's youthful marriage, encountering international terror and intrigue. Ararat* (Gollancz) *Literary novel by prize-winning author of The White Hotel. The Viaduct* (Bodley Head) *Award-winning novel about man recently released from prison.*

THE "PROJECT of Unveiling the Treasures of Yemen" was established in Holon in 1942 by Y.L. Nahum with the aim of seeking out and collecting ancient Yemenite manuscripts, and fragments of manuscripts — even solitary pages — and bringing them to light for the benefit of scholars and the public at large. For forty years, Y.L. Nahum, as the sole collector-researcher of the project, has travelled throughout the country, corresponded with Jews in Yemen, systematically identified and classified the manuscripts which have reached his hands, and published his findings in a number of books. The present volume, which prints for the first time a large number of ancient Yemenite writings discovered and reconstructed by the project, is divided into three sections:

1. Ancient treatises some complete and others fragmentary, which were formerly unknown. This part includes: an anonymous Arabic commentary on *The Song of Songs*, probably written in Yemen in the 12th century. Included here also are two other Arabic commentaries on the Bible, and Arabic commentary on *Sefer Yetzira*, two Hebrew commentaries on Meltonides' Code, and others.

2. Various documents from Yemen, including a large collection

Letters of rebuke

FRAGMENTS OF LITERARY WORKS FROM YEMEN (MI-Yetzivot Sifrutiyot Mi-Yemen) by Yehuda Levy Nahum, edited by Joseph Tobl. Holon, published by the author's *Mifal Haifut Ginsay Tenan* (Project of Unveiling the Treasures of Yemen). 324 pp. No price stated.

Sarah Azrad

of documents from the rabbinic law-court of Sanaa relating to halachic matters;

3. Manuscripts, articles and memoirs describing the history, culture and customs of Yemenite Jewry, including a genealogy of a Yemenite family going back to the patriarch Jacob, a bibliography of Yemenite poetry, and memoirs of the author's childhood in Yemen.

THE COMMENTARY (incomplete) to *The Song of Songs*, with the Arabic original (in Hebrew letters), and Hebrew translation printed side by side, runs to 25 pages. It is notable in its precision of language, and its extensive use of Kabbalistic concepts. The author

refers in several places to his commentaries on the *Psalms*, *Proverbs*, *Job* and *Ecclesiastes*; it is possible that he wrote commentaries, unknown to us, on the entire Bible. Following the commentary is a photograph of a sample page from the manuscript. Most other documents printed in the book are arranged in a similar way: original and translation, if any, in two columns side by side, followed by a photograph of the original manuscript.

An unusual document appearing in the second section is a "letter of rebuke" from the mid-19th century. It was apparently the custom in Yemen to read aloud such "letters of rebuke" to the public during the month of Elul as well as on such occasions as the death of a distinguished scholar or the imposition of a particularly difficult decree on the Jewish community by the authorities. The present document was composed after the death of a scholar referred to by his first name alone.

Y.L. Nahum brought this fine book, and others, to light, and came to possess his rare collection of manuscripts, with neither academic

degree nor scientific training. In the chapter devoted to memoirs of his childhood, he reveals that he was the son of a poor butcher and received no formal schooling after the age of 10. From this quick glimpse into the life of a boy in Yemen — his learning at *heder*, his attempts at commerce, his yearnings for *aliya* to Eretz Yisrael — we perhaps come to understand better how the author acquired the really essential qualities for his success — resourcefulness, perseverance, and dedication to his people.

MEOROT (Luminaries), by Anirn Ofek. Jerusalem, Zohar, 120 pp. No price stated.

A TORAH luminary said that the greatest ethical teachings are the biographies of Torah personalities. This expression has gained wide acceptance in the religious world, especially in connection with books and cassettes for children.

A recent addition to this line of thought is Amira Ofek's *Meorot*, whose subject is great rabbis. One fluent feature of *Meorot*, quite apart from the illustrations, is that each story about a Torah giant is accompanied by a brief biography of the sage. This is a children's book I recommend.

Hanoch Teller

THE ISRAELI women in this anthology share a sharper and crueler pain. They live in a country where a Lesbian may be charged with self-hate and anti-Zionism, for refusing to join a society that places such stress on heterosexuality because Lesbians will not produce material for Dr. Sadan's divisions. The contributors to the "Next Year in Jerusalem" section all are, or were, immigrants, and technically in danger of deportation — the Law of Return does not apply to gays. Irena Klepfisz, who was two when the Warsaw Ghetto fell, and writes about American anti-Semitism, would not be able to come if the Moral Majority had its way, and she was deported from the *Goldena Medina*. Nor would Adrienne Rich, whose poetry over more than 30 years shows her gradual identification as woman, Lesbian and Jew.

THERE are contributions also from Sephardi women who still feel their otherness among Ashkenazi Lesbians, and many articles about family life.

There are many different voices speaking in this collection, but the two that touched me most deeply were Melanie Kaye's "Some Notes on Jewish Lesbian Identity," and an epistolary dialogue between a Lesbian settled here for many years and her American niece.

Data bank satire

DULUTH by Gore Vidal. London: William Heinemann, 205 pp. £7.95.

MORGAN'S PASSING by Anne Tyler. New York: Playboy Paperbacks, 333 pp. No price stated.

SEARCHING FOR CALEB by Anne Tyler. New York: Berkley Books, 320 pp. No price stated.

Michelle Cameron

SLIGHTLY ECCENTRIC people make up Anne Tyler novels. Not crazy, not strange, merely delightfully eccentric. The kind of people you'd enjoy knowing, as long as they weren't related to you. Anne Tyler writes about puppeteers, fortune-tellers, people who change their character with their clothing, and who change their jobs whenever inertia sets in. She fills her novels with unconventional men and women. Is it any wonder that she has such off-beat plots?

Morgan's Passing revolves around the eccentric Morgan Gower and his friendship with two young puppeteers, Leon and Emily Meredith. Morgan, whose vast collection of hats for all occasions barely manages to keep up with his new character inventions, was on the spot when Emily went into labour, and delivered the child in the back of his battered car. Perhaps his methods were a little strange, but the result was certainly as it should be. Full marks go to Anne Tyler when, to our complete astonishment, we discover in the next chapter that Morgan is not a doctor, but the proprietor of a hardware shop.

Actually, he's only a hardware store manager part of the time. The rest of his day is spent roaming around the city, pretending to be a grass-roots preacher or an Eastern European immigrant. When he goes home, he's the reluctant father of seven daughters, who all seem to be

getting married at once, son of an aging mother with a maliciously inaccurate memory, and brother to a bath-tub sister who has been recovering from a broken heart for more than a decade. The chaos of his own home makes him admire the Merediths' sparse and simple lifestyle. Morgan admires their way of keeping the baby in a padded cardboard box in lieu of a crib, their industry in puppet-making, their bare rooms and essentials-only wardrobe. The danger in all this is that, with Morgan, admiration soon becomes emulation, and the bewildered Merediths suddenly find that Morgan is trying to live their life for them!

ANNE TYLER'S novel is more about avoiding the search than pursuing it. The Pecks of Baltimore are the type of people who generation after generation practise law, garish their food with white sauces, and insist on proper attire for their women. They are the kind of people who follow up every visit with a prompt bread-and-butter note. Rebels are few and far between in this family, who only marry people with "Peck potential," yet they do exist. Caleb, who wanted to be, of all dreadful things, a musician, was the first of these, and disappeared from the family at the turn of the century. Duncan, his great-nephew, was another rebel. But Duncan, who married back into the family, actually marries back into it. He weds his first cousin, Justine, and then proceeds, according to the Pecks, to subvert her as well.

Duncan abandons the family legacy of law, and drifts from job to job, leaving a position the minute it no longer presents a challenge to him. Justine, who still keeps her hat firmly on her head, becomes a fortune teller. The black sheep and bone of family contention for years, they suddenly become acceptable to the most "Peckish Peck" of them all — their grandfather, Daniel Peck.

For, they are the only members of the family willing to help him in his search for his long-lost brother, Caleb.

Anne Tyler's characters are richly traced, her stories wonderfully unexpected. In fact, the plots are so unconventional, and their twists and turns so tortuous, that the characters themselves seem bemused by the developments. These are books to be beguiled by — sharp, tremendous in scope, and very true.

THE CONSCIENTIOUS reader needs a score-card for Duluth and even that won't really help, most of the time. Because Gore Vidal's *Duluth* is a book about worlds within worlds — or, to be more exact, Duluths within Duluths.

There is the "real" city of Duluth (the Venice of Minnesota), where Mrs. Bellamy Craig II roles the social roost, and where Lt. Darlene Ecks of Homicide strip-searches illegal Hispanic aliens. There is the soap opera "Duluth," starring the defunct Edna Herridge, who lived in the "real" Duluth until she died in a car stuck in a snow drift, which transposed her into actress Joanna Witt, who plays the character Edna Herridge in the television series.

This series is authored by Rosemary Klein Kantor, who writes novels on her word processor, which has thousands of books stored in its data banks, to be plagiarized from at will. Lt. Darlene Ecks, a real fan of the Klein Kantor novels (written in the tradition of, and probably verbatim from, the revered George Heyer), makes cameo appearances in the latest novel, and there meets her Duluth lover, Big John.

Also featured in the novel is Beryl Hoover, who died alongside of Edna in the snow drift, and was then transformed into Beryl, Marchioness of Skye, spy for Napoleon. Beryl has left her entire ill-gotten "real" Duluth fortune (not only in "novel" form is she a villainess) to her son, Olive, who is the lover of the fabulous Mrs. Bellamy Craig II, social arbitrator and



The real Gore Vidal

also an author (by the good graces of her faithful ghost).

Would you believe that these are only some of the characters and twists of Gore Vidal's novel? This is a book which cried out for a word processor — no person could keep abreast of it all. Vidal takes as many sacred cows as he can fit into his data bank, and satirizes them. Beautifully, and with a compact shorthand a poet would envy.

What comes out is a very funny, very pointed book. It's a novel which shows life as it "really" is, on a variety of levels. These meld with each other, until the reader has to come up for air. It's a novel which shows that America has got the Duluth it deserves — all of them, and not one of them flattering. Vidal suspends disbelief until it topples over. And that is when Vidal, in the guise of Tricia (a space bug) in the guise of Rosemary Klein Kantor (in the guise of Gore Vidal?), erases all the Duluths from the word processor's memory banks, and begins all over again.

Exposure

LOVE, ETC. by Bel Kaufman. Harmondsworth, Penguin. 446 pp. £1.95.

Lauren Kettler

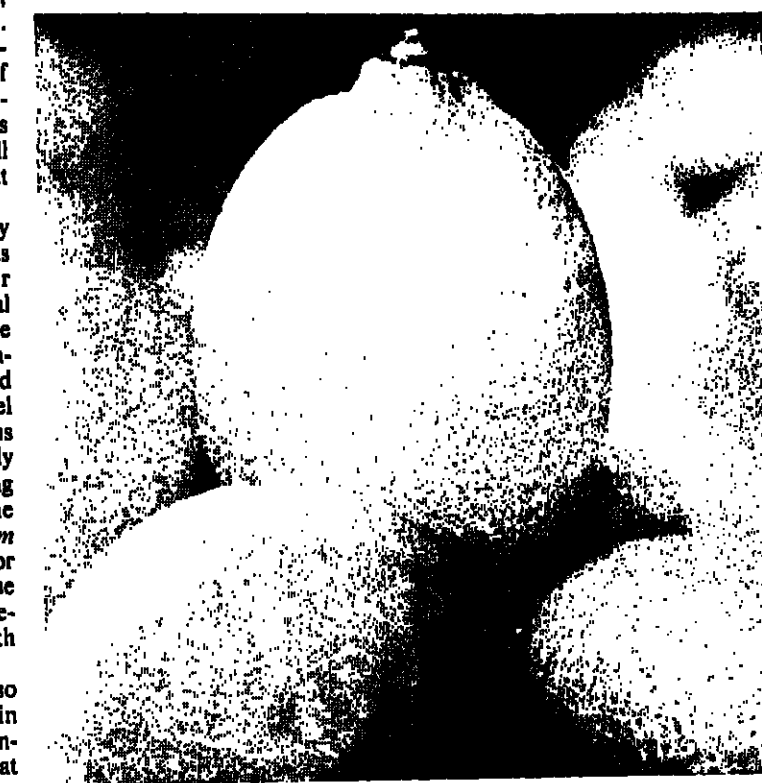
NEW YORKER Jessica is a middle-aged poetess of nominal note. While struggling to complete her first novel, which runs parallel with her decade-old divorce, she plunges into a romance with the mysterious Max. The ultimate attendant one moment, a withdrawn stranger the next, Max is full of passion and ambiguities, but too distracted for love's fury.

The book is shaped by excerpts from Jessica's novel-in-progress, her diary entries and notes to herself. They mingle with an arid and affectionate correspondence between Jessica and her former writing pupil, Nina, a prominent new-kid-in-town author and herself recently divorced. Jessica's letters are laced with verse. Nina is a punster. Together the two women laugh and languish in the throes of love and its devastating "etc."

Jessica is expelling the residue of love, etc. from her system, and hoping for lucidity. She confronts herself through her writing, and manages finally to expose herself, and the rest of us, also. She manipulates the character in her novel till it takes on powers of its own, and refuses to allow its creator self-pity and bitterness. The effect is similar to that of an M.C. Escher drawing, a defiance of logic that delights the perceiver.

BEL KAUFMAN is the granddaughter of Sholom Aleichem. Her first novel, *Up the Down Staircase*, was praised, and made into a successful film. In *Love, Etc.* she appears to present herself through her characters: her heroine, born in Russia; her heroine's confidante, whose first novel made her rich and famous; a racy Russian babushka dispensing Old World proverbs for New World ills.

Oranges and lemons



MARKETING WITH MARTHA

tent, but because in most other fruits the vitamin oxidizes soon after being exposed to the air (which is why peeled apples turn brown) and loses its value. If these fruits are mixed with citrus, the Vitamin C in the latter is also affected. For this reason, Dvir recommends that babies or elderly people should be given their vitamin-rich citrus separately, and not mixed with other fruits. People who are afraid that the acidity of citrus fruit may cause heartburn are advised to eat it at the end of a meal rather than on an empty stomach.

Dvir points out that weight-conscious people should not make the mistake of assuming that oranges are higher in calories than other fruit because they taste sweeter. In fact, she says, oranges contain fewer calories than their equivalent weight in apples.

WHILE MOST of my references have been to oranges, the nutritional data apply almost equally to all members of the citrus family. One of the less familiar here is the seedless lime, which is almost indistinguishable in appearance, but not in scent or flavour, from an unripe lemon, and adds a special tang to certain alcoholic drinks.

Unbeknownst to most Israelis, including myself before the press conference, we grow limes in this country, but the season starts in July and ends in mid-October, just when the general citrus season begins. Limes, which are marketed in wrap-pers marked "lime" — there is as yet no Hebrew name for the fruit — cost slightly more than lemons. They are sold "untreated" — i.e. without any chemicals applied to their skins at the packing houses, which is wise, because limes are more apt to be used unpeeled than most citrus.

PEELS figured prominently in the press luncheon discussion between Citrus Board spokesmen and the journalists, as several of us inquired

about the possible health hazards from the insecticides used in the fields, chemicals applied at the packing stage and even the essential oils in the peels themselves. The Board's position is as follows:

The sprays used in the groves break down chemically within days or weeks, and the fruit is virtually free of them the time it is picked. Treatment at the packing houses is twofold, and is done primarily to preserve and beautify fruit meant for export. Citrus is treated with a chemical called TBZ, to protect it against mould, and with a kind of wax to restore the natural sheen that comes off in the cleaning process after the fruit is picked.

Some of the citrus we buy locally has been treated with TBZ and wax, some has not. The consumer cannot always tell the difference, but the shinier, glossier fruit have undoubtedly been treated. Other fruits, such as apples, are similarly waxed.

Dr. Emil Weisenberg, the Health Ministry chemist who represents Israel on such matters abroad, assures me that all the chemical substances used on citrus fruits here meet with the approval of Common Market countries. Some of them, in particular West Germany, have especially strict standards. No country in the world, so far as he knows, has any restrictions or warnings about the use of citrus peels — and he went so far as to telephone the U.S. Food and Drug Administration on my behalf to ask. At the same time, Weisenberg advises the public, for general hygienic protection, to wash citrus fruits with detergent and rinse well. Dvir adds that this should be done with all fruits and vegetables — and they should be rinsed under running water, not just in a basin.

Weisenberg is aware that testing has been done in various parts of the world to determine whether the essential oils within citrus peels themselves may be mutagens or carcinogens, but says that there have

been no conclusive results. He describes the scare campaign against the use of citrus peels as the work of what he calls the "activists" in the natural health field.

I also discussed the subject with a local medical authority who is engaged in research on the possible link of these essential oils with birth defects, cancer, and brain aberrations such as hyper-aggressiveness. He believes his research may result in restricting the widespread use of citrus peels and their derivative oils in the citrus juice, confectionery and cosmetics industries. But he assures me he sees no hazards in the normal handling of citrus in the home, nor in the reasonable use of the peels themselves in candied form, in marmalades, or grated for flavourings.

ANOTHER CASE against citrus peel, a non-medical one this time, is the theory that fresh citrus juice goes bitter quickly because conventional squeezing presses some of the oils of the peel into the juice. Not everyone accepts this reason, but one source which does is the importing company for a new-to-Israel juicer which squeezes oranges or grapefruit without any contact with blades or peels. HadorOmatic Ltd. of Tel-Aviv claims that its machinery produces juice which will taste good for as long as six days, without the use of any preservatives.

The sophisticated squeezer is not for home use, however, as it sells for \$8,000, and is intended for hotels and kibbutzim. But HadorOmatic itself this week began operating the machine in a number of Co-op Supermarkets in the Tel Aviv area, selling the freshly-squeezed juice in one-litre, non-returnable, plastic bottles for about IS150. This is slightly more expensive than making juice at home, as it takes about 2.25 kilos of early-season Tavori (navel) oranges at around IS50 a kilo to produce a litre of juice. Eley Rozen of HadorOmatic says the Tavori juice goes bitter particularly fast, and his operation is getting underway only now that Shnamuti oranges are on the market. The best oranges for juice, he says, are Valencia, which come out later in the season: two kilos will give a litre of juice.

Rozen says he is making arrangements to place his HadorOmatic squeezing machines in Co-op, Super-Sol and Shekem supermarkets throughout the Greater Tel Aviv area. It has also made an agreement with El Al to supply freshly-squeezed juice on its planes.

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MEANWHILE, within a fortnight Jerusalemites will again be seeing the bags of fresh citrus juice which Shemesh Hadarim first put into the supermarkets there a year ago. Its manager Haim Aviram says his product — also without any preservatives or additives — will cost around IS100 a litre this year. Each bag will carry a last date of use, three days beyond the production date.

So far, Shemesh Hadarim is set up to supply the Co-op Supermarkets in the Jerusalem district and Super-Sol in both Jerusalem and the coastal plain. It will also continue to supply fresh juice daily to four- and five-star hotels around the country.

The only close competition in flavour and convenience to these ready-squeezed fresh juices is the frozen juice from Gat of Kibbutz Givat Haim. This is concentrated before freezing, but has nothing artificial added to it. Diluted with four parts of water, a container provides

a litre of juice. At the current price of IS83, it is cheaper than anything else natural, including home squeezing. It is said to retain its flavour and vitamin quality so long as it is kept frozen, but begins to deteriorate after dilution at about the same speed as any other natural citrus juice.

A BRAND-NEW frozen food for winter is the line of Sunfrost soups just put onto the market in six varieties: broccoli, cauliflower, corn, pea, mixed vegetable, and minestrone (Italian vegetable). Each package contains some 300-400 grams of fresh-frozen vegetables.

Per portion, the soups are more expensive than the familiar dried packaged soup mixes, but they have the advantage of containing no preservatives, colourings or monosodium glutamate. The ones I have tried so far taste much more like homemade soups than do their dehydrated counterparts. Each package makes five to six portions — and if that is too much for a single person or small family, it is possible to divide the frozen package (with a hot knife) and return the unused portion to the freezer.

For the introductory period, the price is IS161.30 a package, said to be 15 per cent below what the regular price will be. Sunfrost says you can dress up the various soups as you might if they were homemade — for example, with grated Parmesan cheese on the minestrone, cauliflower or broccoli; cubes of garlic toast in the pea or broccoli, or four tablespoons of sweet cream in broccoli or cauliflower.

I HOPE my readers will forgive me for not having written this year about household heating. Those in Jerusalem have been receiving a five-part series on the subject by Myra Novack in the special *In Jerusalem* local supplement each Friday, to be concluded today. In any case, each family's heating problems are so individual that it is best to seek direct advice from one of the bureaux of the Ministry of Energy set up for this purpose. The addresses and hours for this year's enquiries are as follows:

Jerusalem: Beit Shikun Ufituah, 15 Rehov Ben-Hillel, tel. 245202, Sundays 3 to 7 p.m.
Tel Aviv, Israel Building Centre, 40 Ha'Universita, Ramat Aviv, tel. 425221, Tuesdays and Thursdays, 3 to 7 p.m.
Haifa: Beit Hamehandes, 24 Shabai Levy, tel. 674583, Sundays, 3 to 7 p.m.

Hebrew readers can apply at any local labour council for a booklet on heating put out by the Hissudrut's Consumer Protection Authority, or from its Tel Aviv headquarters, 5 Rehov Ben-Shaprut. By mail, it can be obtained through POB 303, Tel Aviv, 61000. An English translation is in the offing. For details, call the Authority spokesman, at 03-263582.

This year's heating advice is similar to that of past years, except that more emphasis is being placed on safety, and hence electricity is often recommended in preference to gas or kerosene, despite generally higher operating costs.

There's one striking exception to this rule. As in previous years, the cheapest way to heat by far is the reverse heat pump of an air-conditioner — provided one doesn't live in the coldest regions of the country; and provided one already has, or wants, an air-conditioning unit for cooling in summer as well. □

Martha Meisels

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PAGE FIFTEEN